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ŚABDAMAṆIDARPAṆAM

The Jewel Mirror of Grammar

PREFACE

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1. *śrī vāgdēvige śabdadi-*
nāvāvindriyada viṣayamam śrōtradoḷu-
dbhāvipa nirmaḷamūrtigi-
ḷāvandyege śāstramukhadoḷavanatanappen.

I bow down in the beginning of this work to the goddess of Speech, the one with pure form, and worthy of obeisance by the world, and the one who presents through the ear, the external knowledge of the different five sensory organs.

2. *kavi sumanōbāṇana ya-*
davakaṭakācāryaneseva[1] *dauhitranenāṇ-*
kavi kēśavanen yōgi-
pravara cidānanda mallikārjuna sutanen.

I am the poet, Keśava, the son of Mallikārjuna, the great yogin with the bliss of knowledge and the daughter's son of the poet, Sumanōbāṇa, the teacher of the Yādavas.

3. *guṇamamare śabdamaṇidar-*
paṇanāmavaniṭtu neṟeye karṇāṭaka la-
kṣaṇaśabdaśāstramam lā-
kṣaṇikarpēḻendu beṣase bagevuge pēḻden.

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1. "It is not clear what is meant by the term Kaṭakōpādhyāya. The word may mean a metropolis, an army or camp, or a bracelet of gold. It is not likely that the expression is used in the sense of a teacher in the army or a teacher adorned with bracelets of gold. It apparently means a teacher in the royal capital or metropolis ; but this does not give us an idea of the nature of the post. Whatever may be the exact signification of the term, there is no doubt that the office denoted by it was one highly honoured and held in great respect, as there appears to have been only one such appointment in the whole kingdom." (Page 9 of the Introduction to Nagavarma's Kāvyāvalōkanam edited by R. Narasimhacar, M.A.).

I wrote this work as I was asked by the *lakṣaṇikas* (grammarians) to compose a descriptive Kannada grammar under the caption of Śabdamaṇidarpaṇa (Jewel Mirror of Grammar), keeping an eye on quality.

4. *avadharipudu vibudhar dō-*
ṣavidaroḷēnanumuḷḷoḍam priyadimti-
rduvudu guṇayuktamum dō-
ṣavidūramumāge mecci kaikoḷvudidam.

This is presented for the consideration of the scholars with a request to them that corrections may be kindly made if there are any mistakes. In case this is free from mistakes, and is of good quality, it may be kindly accepted.

5. *gajagaṇa, guṇanandiya mana*
sijanasagana candrabhaṭṭa guṇavarma śrī
vijayara honnana hampana
sujanōttamsana sumārgamidaroḷe lakṣam.

The work is illustrated with quotations from the poets, Gajaga, Guṇanandi, Manasija, Asaga, Candrabhaṭṭa, Guṇavarma, Śrīvijaya, Honna, Hampa and Sujanōttamsa.

Note :— Besides these, there are in this work, examples from many other well-known poets also.

6. *prāsacchandōnvaya vi-*
nyāsadinantintu śabdamirkum vritti-
vyāsam tadvyākulamen-
da sūtrakkartha vritti vartise bareden.

The order of the words will not be the same as in prose. The words sometimes are placed differently as required by *prāsa*[2], *chandas* (metre) and *anvaya* (order). This will make the comprehension of the meaning difficult. Hence I wrote an explanatory gloss to each *sūtra* (rule).

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2. *Prāsa* is a kind of obligatory alliteration in which the second letter of every line in a stanza is the same consonant.

7. *janamangīkaripudu ne-*
ṭṭane sambandhābhidhēya śakyānuṣṭhā-
na nijēṣṭa siddhigaḷ nela-
si ninda kāraṇade śabdamaṇidarpaṇamam.

In this Jewel Mirror of Grammar are seen the essential qualities of a good work viz. relationship (i.e. (1) relation between themes and suffixes, (2) relation between definables and definitions, (3) relation between substantives and adjectives, (4) relation between subjects, objects and predicates), meaning, the means to achieve the subject, and the results. Hence the learned will accept this work.

Commencement of Grammar

8. *kramadinde sandhi namam*
samāsamā taddhitam podaḷdākhyātam
pramudita dhāthumapabhram-
śamavyayam sandhi śabdhamaṇidarpaṇadoḷ.

There are eight divisions (chapters) in the Jewel Mirror of Grammar. They are (1) Sandhi (Euphonic junction of letters), (2) Nāma (Nominal bases), (3) Samāsa (Compound bases), (4) Taddhita (secondary nominal bases formed by means of suffixes from Nouns and Verbs), (5) Ākhyāta (Verbal themes with personal terminations), (6) Dhātu (Verbal roots), (7) Apabhramśa (Words corrupted from Sanskrit) and (8) Avyayam (Indeclinables).

9. *anukūla pavananim jī-*
vaniṣṭadim nābhimūladoḷ kahaḷeya pān-
ginavol śabdadravyam
janiyisugum śvētamadara kāryam śabdam.

The substance of sound, white in colour, originates at the root of the navel, like a trumpet, by the wish of the individual soul, through suitable (vital) air. Its result is sound (śabda).

10. *vyākaraṇadinde padama*
vyākaraṇada padadinarthamarthade tatvā-
lōkam tatvālōkadi-
ṇākānkṣipa muktiyakkumade budharge phalam.

Through grammar words originate, through the words of that grammar meaning (originates), through meaning the knowledge of reality and through the knowledge of reality the desired final beatitude. This final beatitude is the fruit for the learned.

I CHAPTER

SANDHI

1. *akṣarasaṁjñā prakaraṇam*

FIRST SECTION: On Letters.

Sūtra *1.* *āraye tacchāstravyava-*
hārajnānārthamāge pēḷalpaḍegum
dhīrarinakṣara samjñā-
kāram vyākaraṇādādiyoḷ pariviḍiyim.

The alphabet is told in the beginning of grammar as its knowledge is necessary for a knowledge of the science of words.

2\. *akkaramum varṇaṁumen-*
dakkum śuddhākṣarakke nāmambarepam-
bokkuccarisalbāradu-
vakkaramaltavu ghanasvanādi dhvanigaḷ.

Akṣara and varṇa are the two synonyms for 'Letter'. Those that cannot be pronounced or written are not letters eg. thunder.

3\. *vyavaharipuveraḍu rūpin-*
davakkaram śrāvaṇam svanaikākāram-
vividhākāram lipibhē-
davrittiyim cākṣuṣam purātanamatadim.

Letter has got sound and form. When it is heard, it is called as *śrāvaṇa* (of the ear), When the letter is seen in its different forms it is known as *cākṣuṣa* (of the eye). This is the opinion of the ancestors.

1. THE ALPHABET

4. *varṇangaḷa paṭhakrama-*
marṇavavrita dhātriyoḷ prasiddham nijadim
varṇangaḷakārādyā-
pūrṇateyam paḍevuvā ḷakārambaregam.

The order of the letters is well-known. The letters are from *a* (ಅ) to *ḷa* (ಳ). They are:—

ಅ	ಆ	ಇ	ಈ	ಉ	ಊ	ಋ	ೠ	ಌ	ೡ
a	*ā,*	*i*	*ī,*	*u*	*ū,*	*ṛi*	*ṛī,*	*lṛi*	*lṛī,*

ಏ	ಐ	ಓ	ಔ
ē	*ai*	*ō*	*au;*

ಕ್	ಖ್	ಗ್	ಘ್	ಙ್
k	*kh,*	*g*	*gh,*	*ṅ;*
ಚ್	ಛ್	ಜ್	ಝ್	ಞ್
c	*ch,*	*j*	*jh,*	*ñ;*
ಟ್	ಠ್	ಡ್	ಢ್	ಣ್
ṭ	*ṭh,*	*ḍ*	*ḍh,*	*ṇ;*
ತ್	ಥ್	ದ್	ಧ್	ನ್
t	*th,*	*d*	*dh,*	*n;*
ಪ್	ಫ್	ಬ್	ಭ್	ಮ್
p	*ph,*	*b*	*bh,*	*m;*

ಯ್	ರ್	ಲ್	ವ್
y	*r*	*l*	*v*

ಶ್	ಷ್	ಸ್	ಹ್	ಳ್
ś	*ṣ*	*s*	*h*	*ḷ*

5. *kuḷada niyāmadoḷendum*
kṣaḷakke lākṣara vikalpamilla vikalpam
kṣaḷanalladilla samskṛita-
doḷā lakārakke pēḷdenadaṟim kṣaḷanam.

In a poetical composition where *kuḷa*[3] is employed *kṣaḷa*[4] has not the option of being used as la. In a poetical composition where la is employed as *prāsa*, *kṣaḷa* should not be used even optionally. There is no option for la of Sanskrit except in the exigency of a *kṣaḷa*. Hence I told about the *kṣaḷa* here.[5]

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2. THE VOWELS

6. *taradinakāram modalā-*
gire padinālkum svarangaḷādiya patta-
kkaramum samānamenisugu-
meraḍeraḍavaṟoḷ savarṇamentōdidoḍam.

There are fourteen vowels beginning with a. The first ten letters are monophthongs (samānam), of which each pair is of the same class (a homogen), whether they are in the regular order or inverse order.

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3. The ḷa letter inherent in the Kannada alphabet is known as *kuḷa*.

4. The la letter of Sanskrit words when being loaned into Kannāda, sometimes changes into ḷa according to the rule, *laḷayōrabhēdaha* - that there is no distinction between la and *ḷa*. This ḷa is known as *kṣaḷa*.

5. The meaning of the Sūtra is not quite easy of comprehension. But, on a study of the sūtra and the examples, it can be made out that in a staza where *kuḷa* is employed as *prāsa*, the ḷa of *kṣaḷa* should be employed.

Example:—

kīḷiṟe hayangaḷ garjise
jaḷada nibhangaḷ gajangaḷa ... ... || 1 ||

Again, in a stanza where la (of Kannada) is employed as prāsa letter the la of *kṣaḷa* or kṣaḷa itself should not be used.

Example of this wrong use:—

ōlagadoḷorme natanara
pālaka cūḍamaṇidyutipluta. caraṇam .... || 2 ||

The fourteen vowels :—

a ā, i ī, u ū, ṛi ṛī, lṛi lṛī, ē ai, ō au.

The monophthongs :—

a ā, i ī, u ū, ṛi ṛī, lṛi lṛī.

Regular order. Those ten letters get the symbol of homogens even if they are in regular order as in a ā ; i ī etc.

Inverse order. They get the symbol of homogens even if they are in inverse order as in ā a ; ī i etc.

7. *kramadim hrasvakkam hra-*
svamodave dīrghakke dīrghamodave tagulgum
samasandā yugaḷangaḷo-
ḷamaḷinamāgelliyum savarṇa vidhānam.

When among the doubles, a short vowel is followed by short vowel and long vowel followed by long vowel, the homogeny takes place.

Examples :—

Short vowels *a a, i i, u u, ṛ i ṛ i, l ṛ i l ṛ i.*

Long vowels *ā ā, ī ī, ū ū, ṛ ī ṛ ī, l r ī l ṛ ī.*

8. *savaniside ē o ō em-*
bivu kannaḍadoḷsvabhāvadindoḷavu sava-
rṇavumappuvu varṇānkam
savarṇasamjñeyoḷamodavugum vyākritiyoḷ.

The vowels e ē, o ō are inherent in Kannada. They are homogens also. They are technically called as *varṇa* in grammar.

Note :— The pair of letters e ē, o ō are not only used as particles to express doubt and emphasis, but are also found to be inherent in Kannada. For *savarṇa* (homogen) pair e and ē, we can simply say e *varṇa.*

Examples :—

ele (leaf), *elavam* (the silk-cotton tree);

ēṙi (a raised bank), *ētam* (a picotta);

okkal (a tenant), *oregal* (a touch-stone);

ōtam (reading), *ōrage* (equality).

"*ettungōlum birayige*
cittabhavam . . . . . " ‖ 3 ‖

"*eḍaṟidaranaṭṭi mōduva*
paḍiyaṟagaṭṭigegaḷa . . . " ‖ 4 ‖

"*ēḷidamgeyyalimīgaḷ* . . . . " ‖ 5 ‖

"*ētaṟa mātō bhūtaḷadoḻ*" ‖ 6 ‖

"*ēḻum besanamum narapālanuḻige*" ‖ 7 ‖

"*ottaramottidante beṟagāge kripādigaḷotte* . . . " ‖ 8 ‖

"*ōsarisida javanikeyoḍa-*
nōsarisidanalte kantu . . . . " ‖ 9 ‖

9. *vidita samānangaḷa pū-*
rvadakkaram hrasvamadaṟa paradakkaraman-
tadu dīrghamavarṇam pin-
gidā svaram nāmiyendu pēḻalpaḍegum.

The preceding letters of the monophthongs are short and the following letters are long. The vowels except a and ā are called "Benders" (*nāmis*).[6]

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6. *Nāmi* means 'bending', as, according to Boethlingk and Roth's Dictionary, the Nami vowels bend or change a Dental into a Cerebral. The author does not make use of the word again. (S'abdamaṇidarpaṇa p. 20 by F. Kittel re-edited in 1920. Mangalore edition).

Note :— Among the ten monophthongs, the earlier letters are short ones. They are —

a, i, u, ṛi, lṛi ; *e, o* also belong to this class.

The succeeding letters are long ones. They are —

ā, ī, ū, ṛī, lṛī ; *ē, ō* also belong to this class.

The twelve vowels except a and *ā* are called "Benders." They are —

i, ī ; *u, ū* ; *ṛi, ṛī* ; *lṛi, lṛī* ; *ē, ai* ; *ō* and *au.*

avarṇavādakkeḍeyāgadoḷpin-
davarṇikāmar guṇavriddhidhāmar
divākarar vyākriti nāmigaḷ vōl
divakke pannīrvare mukhyarādar || 10 ||

10. *kramade guru dīrghamēkā-*
ramukhya sandhykṣarangaḷavu nijadim hra-
svamadēkamātrakam dī-
rghamubhayamātram trimātrakam plutamakkum.

The diphthongs like ē are by their nature *guru* and long. *Hrasva* (short letter) has single *mātra.*[7] *Dīrgha* (long letter) has double *mātra. Pluta* has got three mātras.

Note :— There are inherent in Kannada diphthongs like ēkāra which are guru, long and having *gūdhasandhi.* These letters are ē, ai, ō and au.

" *varasandhyakṣaradantire*
guru dīrgham gūḍhasandhiyene tōḷ nālkum
karamesedirkum padmō-
darange cakrāsi śankha śārṅa samētam || 11 ||

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7. *Mātra* or a prosodical instant is the time taken to pronounce a short vowel or two consonants. In prosody a short vowel is called *laghu*, a long vowel *guru*. A vowel when lengthened in pronunciation becomes *trimātraka* or *pluta*.

Mātra is the time taken to pronounce two consonants or one short vowel. This is called *hrasva* and *laghu*. If a consonant with a vowel is of one *mātra*, it is *hrasva*. If it is of two *mātras*, it is *dīrgha*; If it is of three *mātras*, it is pluta.

Examples :— For short, long and pluta —

"*Bhu bbhū bhūū endu pūrayisidudu śankham*" ‖ 12 ‖

"*ku kkū kūū endu kōḷi kūgiduvāgaḷ*" ‖ 13 ‖

11. *Bindumanusvāram tā*
nendakkum sonne muttuvōl vrittateyim
sandirpudantadādakil-
vondire maṇigoppuvōl visargamenikkum.

The cipher is called *bindu* and *anusvāra*. It is circular in shape like a pearl. If two such ciphers are arranged vertically one over the other just like the ornament, *maṇigoppu*, that synbol is called visarga.

Note :— As *bindu*, resembling a pearl, is circular like a cipher, it is called *śūnya*. This word, corrupted in Kannāda, became *sonne*. As it is like a *bindu* (drop), it is called *bindu*. The shape of *bindu* ‖ o ‖

When the two ciphers are arranged vertically one over another, like the ornament, *maṇigoppu*, it is called *visarga*. Visarga has also the name of *visarjanīya*. The shape of visarga ‖ ꞉ ‖.

Examples :—

For **Bindu**— *andōḷam* (ಅಂದೋಳಂ), *anduge* (ಅಂದುಗೆ), *ambike* (ಅಂಬಿಕೆ).

"*berci pelpaḷisi bundam......*" ‖ 14 ‖
("ಬೆರ್ಚಿ ಪೆಳ್ಪಳಿಸಿ ಬುಂದಂ......") 14

"*...phalguṇanalli sandeyamaṇam tānilla.*" ‖ 15 ‖
("...ಫಲ್ಗುಣನಲ್ಲಿ ಸಂದೆಯಮಣಂ ತಾನಿಲ್ಲ") 15

For **Visarga**— *ah sandeyamilla meccidem.*"
("ಅಃ ಸಂದೆಯಮಿಲ್ಲ ಮೆಚ್ಚಿದೆಂ").

12. *svaraparadoḷirpa teṟadin-*
duru mukhyōccaraṇakke barada katadim
parikise binduvisargam
svarangamum vyanjanangamum tavembar.

As bindu and visarga take their positions next to a *svara* (vowel) and as they by themselves cannot be pronounced, they are called dependents on *svara* (vowel) and dependents on *vyanjana* (consonant).

Note:— As they take their positions next to a *svara* they become dependents on svaras (*svarāngas*). As they cannot be pronounced independently, the *bindu* and *visarga* are both *svarāngas* and vyanjanāngas.

3. THE CONSONANTS

13. *prakaṭatara vyañjanasam-*
jñe kakāradinā ḷakāra paryantam pan-
caka pancakangaḷim pan-
cakamakkum vargamantyavarṇamavargam

The consonants are from *ka* to *ḷa*. The earlier twentyfive consonants, grouped into five classes each having five letters are the classified consonants (*vargam*). The last nine consonants are called the unclassified (*avargam*).

Note:— The letters from *ka* to *ḷa*, are called consonants. They are :—

k	*kh*	*g*	*gh*	*ṅ*	*c*	*ch*	*j*	*jh*	*ñ*
ṭ	*ṭh*	*ḍ*	*ḍh*	*ṇ*	*t*	*th*	*d*	*dh*	*n*
p	*ph*	*b*	*bh*	*m*	*y*	*r*	*l*	*v*	*ś*
ṣ	*s*	*h*	*ḷ*						

From *ka* to *ma* the letters are grouped in fives and these classified groups are five in number. The last nine letters *y r l v ś ṣ s h* and *ḷ* which come after the classified letters are called the unclassified letters (*avargam*).

14. *Vargadvitīyavarṇam*
vargacaturthākṣaram mahāprāṇamavam
mārgavidar sankhyeyoḷam
bhōrgarevanukritiyoḷam prayōgisutirpar.

The second and fourth letters of each *varga* are the aspirates. They are used by the wise in numbers and imitative words.

Note:—Example - For number - *ircchāsiram* (two thousands); *eṇchāsiram* (eight thousands); *nūrcchāsiram* (hundred thousands); *padineṇchāsiram* (eighteen thousands).

"......*lōhavakkareya jātyaśvangaḷircchāsiram.*" ‖ 16 ‖

For imitative words — *khaṇilane, khaḻilane, chammane, dhummane, jhulummane, paṭhillane, ḍhammane, thoppane, dhaṇammane, phoṭṭane, ghaḻilane, jhallane, duḍhummane, dhaḷammane, bhōrane* and the like. The above words mean 'with the sound of *khaṇil, khaḻil, cham* etc.' respectively.

15. *oḷavu mahāprāṇangaḷ*
viḷasatkarṇāṭa bhāṣeyoḷ kelavu nijō-
jjvaḷamāgi vargadantyan-
gaḷanaṟiyanunāsikākhyeyam taḷedirkum.

The aspirates are also found used naturally in some Kannada words. The fifth letter of each classified group of consonants is called as nasal.

Note:—Examples of Kannada words wherein some aspirates are found naturally:—

For the second letter of the classified consonant— *vakkhāṇam* (Tbh. of Sk. vyākhyāna? meaning explanation)[8] *dekhkhaṇam, dekhkhāḷam* (grandeur); *pakhkhāḷam* Tbh. of *prakṣāla* (washing); *akhkhaḍam, akhkhanḍam* (?); *khopparam* (koppara? meaning a boiler); *khāṇam* (khāna meaning food, fodder); *khārige* (Tbh. of khātike meaning moat or ditch); *challi māḍidam, challa*

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8. The word meanings given here are as in Kittel's dictionary. Some of the words are not found occurring anywhere in literature and their meanings could not be given with certainty. Question marks are put in such cases.

maḍidam (?) ; *charpisidam, chappisidam* (?) ; *ekkachāyam* (Tbh. of ēkacchāya ? meaning quite dark) — *ṭhāvu* (a place); *ṭhāṇam* (tbh. of tāna meaning the key-note in music); *ṭhakkisidam, ṭhekkisidam* (he cheated); *ṭhāṇisitu* (fr. ṭhāṇam ?) — *thaṭṭu* (an army); *thāpane* (Tbh. of sthāpana ?); *sutthaṇe, sutthaṇeyam, satthaṇe* (?) ; *matthavaṭṭige* (?); *kathāya, katthạyam* (cf. kathyaya meaning row ?); *phaḷeyakāram* (?) ; *pheḷāvugam* (?) ; *pheḷi* (?) ; *aphaḷiyam, apphaḷiyam* (?).

For the fourth letter of the classified consonants —

ghaḻiyam (arrangement) ; *ghāḻige, ghārige* (gārige ? meaning a flat circular cake made of wheaten flour and *jaggery*, and fried in ghee or oil) ; *ghōḻige* (a mare) ; *ghāsam* (food) ; *ghāsị* (harass) ; *ghāsaram* (?)—*jhaḷam* (heat) ; *jhaḷakam* (light) ; *jhallaḷi jhallari* (a sort of drum or cymbal) ; *jhaḻisitu* (?) ; *jhāḷisitu* (set aside) ; *jhaḷapisitu* (brandished as a sword) ; *jhalli* (tassels) : *jhanke* (*janke* ? meaning chiding)—*ḍhonkaṇi* (a spear) : *ḍheṇkaṇi* (the flag-staff on the bastion of a fort) ; *aḍhāḷam, ḍhāḷam* (a tall banner) ; *vēḍheyam* (enclosure) ; *ḍheṇke* (large double drum) ; *ḍhokkaram* (thumping) ; — *dhaḷam* (an imitative sound) ; *dhāḷi* (*dāli* ? meaning reaping) ; *dhāri* (holding) ; *dhavaḷam, dhavaḍam* (white), *dhani* (?) ;—*bhangāram* (gold) ; *bhanḍāram* (treasury) ; *bharikai* (the feeding arm : the trunk of an elephant) ; *bhalleyam* (a javeline) ; *bhāvan* (a sister's husband).

The aspiration is optional for the words *kambha* (pillar) and *bhāse* (language).

The nasals are *ṅ ñ ṇ n* and *m*. Their usage —

biṅkambettesevañceya
saṅkuḷamum tonḍugeḍeva śukasārikeyam
soṅki baḷavandu tịḍuva
teṅkaṇa gāḷiyumidēm manangoḷisidudō. || 17 ||

16. *anunāsikamum ya va la ma-*
nanunāsikamum ḍalembarā sanskritaśa-
bdaniyukta lakārada nele-
ge nindu sariyāgi salvudam kṣaḷanembar.

The letters *y*, *v* and *l*[9] are called nasals as well as non-nasals. The letter *ḷ* which stands as a substitute for the *la* occurring in Sanskrit words is called the *kṣaḷa*.

Examples for *nasal y* — *mēyisidan* (grazed); *nōyisidan* (hurt); *mayaṇam* (wax); *nayaṇam* (?); *māyam* (wonderful power).

Examples for *nasal v* — *sēvam* (Tbh. of śēva? meaning a snake); *sōve* (name of a plant); *sāve* (a kind of grain); *jāvam* (a period of three hours); *māvan* (mother's brother or father-in-law); *māvantan* (elephant-driver); *kōvaṇam* (Tbh. of kanpeena meaning loin-cloth); *kāvaṇam* (a pandal); *sēvage* (vermicelli).

Examples for *nasal l* — *kollaṇige* (?); *allaṇige* (performance, play); *hallaṇam* (saddle); *illaṇam* (soot).

Examples for non-*nasal y* — *bayake* (desire); *biyadan* (hunter); *biyaḷam* (Tbh. of vyāla meaning a snake); *dayakāran* (a man who shows pity); *dāyigan* (kinsman); *vāyam* (deceit); *bayal* (an open space).

Examples for non-*nasal v* — *kavaḷam* (morsel); *havaḷam* (coral); *tivaḷi* (three folds of skin): *tavakam*, *avakam* (anxiety).

Examples for non-*nasal l* — *hālige* (?); *halasigan* (a man who deals in medicinal leaves); *halage* (plank); *nelakala* (miser).

Examples for *kṣaḷa* used in place of sanskrit *la* — jalam = *jaḷam* (water); tilam = *tiḷam* (sesamum); phalam = *phaḷam* (fruit); balam = *baḷam* (strength); khalam = *khaḷam* (rogue); kamalam = *kamaḷam* (lotus).

17. *samasandirda* × ಃ *muma-*
ಂ *mumondida binduvum visargamummenda-* ||
kkumiveyde yōgavāham
kramadim kapa-yugaḷamivaṟōḷanubandhangaḷ.

9. The author has written these consonants along with the vowel a in Kannada as ಯ (*ya*) ವ (*va*) and ಲ (*la*), according to usage.

The *bindu, visarga,* × (*jihvāmūlīya*) and ᵒᵒ (*upadhmānīya*) are called the *yōgavāha* letters. The *jihvāmūlīya* stands before '*ka*' and the *upadhmānīya* before '*pa*'.

Note: The '*ka*' of *jihvāmūliya* is to facilitate pronunciation. If this '*ka*' is deleted, the remaining letter looks like a pasumbe (a long bag that has opening in the midst and is thrown over the shoulder so as to form two divisions). The form of the letter along with '*ka*' is ‖ × ‖.

The '*pa*' of *upadhmānīya* is also for helping pronunciation. The *upadhmānīya* is in form like the pair of breasts of a young girl. The form of the letter along with '*pa*' is ‖ ᵒᵒ ‖.

The *sonne* (cipher) is circular in shape like the circling of a *kaivāra* (a pair of compasses) Its form is ‖ o ‖.

If two such ciphers are arranged one above the other it is called *visarga*. Its shape is ‖ 8 ‖. These four are the *yōgavāha* letters.

The Kannada Consonants ṟ, ḻ, ḷ, (of *kuḷa*).

> 18. *ati pīḍanadim rēphā-*
> *śritamāda ṟakāramum samantu ḍakārā-*
> *śritamāda ṟaḻanumangī-*
> *kritapada latvakke sanēma sallada kuḷannm.*

If '*r*' is pronounced with more force '*ṟ*' originates. 'ḍ' pronounced with more force results in '*ḻ*'. '*l*' pronounced with more force gives rise to '*ḷ*' of Kannada, known as *kuḷa*. This *kuḷa*, as we have already seen, cannot be used as prāsa with '*l*'.

> 19. *ivu varṇāvrittige sa-*
> *lvuvu sandum prāsadeḍege sallavu yamaka*
> *vyvahritigāgavu dēṣi-*
> *yavenipuvā hrasvamenisidā e o sahitam*

These letters (*r ṟ, ḍ ḻ,* and *l ḷ* of *kuḷa*) are used in the *alankāra* known as *varṇāvritti* (alliteration of letters). But they

should not be used for the purpose of *prāsa.* These are not also used in connection with the *alankāra* known as *yamaka* (repetition of an entire word). These four letters along with the short letters e and o are indigenous to the language.

Note :— The letter *r* is cerebral. *ṟ*[10] is *ēkasthāni* with *r* (Two consonants produced in, or by the same organs are termed *ēkasthāni*). *d* also is cerebral. '*l*' is *ēkasthāni* with '*ḍ*'. '*l*' is dental. The '*ḷ*' of *kuḷa* is *ēkasthāni* with it.

[*more* (hum) — *moṟe* (roar) ;
mare (a kind of deer) — *maṟe* (concealment)].

[*kōḍi* (the outlet of a tank) — *kōḻi* (a fowl) ;
kaḍal (sea) — *kaḻal* (buttermilk)].

[*mole* (breast) — *moḷe* (bud) ;
kale (stain) — *kaḷe* (remove)].

Example :— For *varṇāvritti* of *r* and *ṟ* —

suragiṟidoṟagida birudara
karuḷam koṟekoṟedu maruḷiruḷ timbeḍeyoḷ || 18 ||

(In the above the *prāsa* letters are printed in thick type, the *varṇāvritti* letters are shown with a dot over them).

Example :— For *varṇāvritti* of *ḍ* and *ḻ* —

kaḻale nuḍidaḻale baggisi
ghaḻilane naḍeyendu jaḍidu sārathiyam. || 19 ||

(In the above the thick letters are the prasa letters. The letters with a dot over them are all *ēkasthāni* letters and hence permissible for *varṇāvritti*).

Example :— For *varṇāvritti* of *l* and *ḷ* (of *kuḷa*) —

"...*desegaḷa*-
naḷurdusiroḷ keḷardu miḷirdu taḷardattāgaḷ" || 25 ||

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10. Some of these pairs given as *ēkasthani* in this work are not treated as such now. It may be noted in this connection that *l* and *ḷ* are not really ēkasthāni. *l* is dental whereas *ḷ* is cerebral.

Example :— For the wrong use of *r* and *ṟ* as *prāsa* —

"*dhuradoḷ paṟimaṟiyāḍuva*
teṟadinduṟadiṟidanemba niyamam dūṣyam" || 21 ||

(In the above *r* and *ṟ* do not form a good *prāsa,* though admissible for *varṇāvritti*)

Example :— For the wrong use of *ḍ* and *ḻ* as prasa —

"*kōḍadiṟidindrarādar*
nāḻigeyoḷ virāremba niyamam dūṣyam." || 22 ||

(In the above *ḍ* and *ḻ* cannot form a good prāsa).

Example for the wrong use of *l* and *ḷ* (of kuḷa) as prāsa—

neladoḷ pagepuge phaṇiyavo
loḷapokkaḷaṟisidanemba niyamam dūṣyam. || 23 ||

(In the above *l* and *ḷ* (of kuḷa) should not have been put together for *prāsa*).

The above *ēkasthāni* letters (*i.e. r* and *ṟ, ḍ* and *ḻ, l* and *ḷ* (of kuḷa) should not be used for *yamaka* as in—

"*kareyam neravam vamśam*
kaṟeyam pottappudendu sangaramukhadoḷ." || 24 ||

As the repetition of the letter is faulty and as one cannot substitute *kareyam pottappudu* for *kaṟeyam pottappudu* without having detriment to the meaning, *yamaka* cannot be had here.

Similarly the pairs *ḍ ḻ* and *l ḷ* (of kuḷa) cannot be used for *yamaka.*

Example for *ḻ* which has come as *ādēśa* for *ḍ*

kāḍukiccu—kāḻkiccu (forest fire) ;
kōḍu kuṭṭu—kōḻkuttu (dash the horns) ;
nīḍukarisiḍan—nīḻkarisiḍan ((he) lengthened) ;
bīḍukonḍan—bīḻkonḍan ((he) took leave to go) ;
nāḍa kaḍe—nāḻkaḍe (the out-skirts of the country) ;
seḍupaṭṭan—seḻpaṭṭan ((he) was united) ;

nīraḍike—nīral̤ke (thirst);
eraḍumūru—eral̤mūru (two or three);
māḍuvan—māl̤pan ((he) will do);
nōḍuvan—nōl̤pan ((he) will see);.
bēḍuvan—bēl̤pan ((he) will beg);
begaḍuvan—begal̤pan ((he) is astonished).
similarly *pal̤ke* (place of lying down)

"*tal̤kaisidanemballi taḍakayyam māḍidanembartham*"

nāḍi = *nāl̤i* (period of twenty-four minutes); *nāḍikā* = *nāl̤ige* (= *ghal̤ige*)

esaḍige = *esal̤ge* (to the crab?) when it means the flower petal, the *ḷ* of *esaḷ* is *kuḷa*;

kivuḍu kēḷvan = *kivul̤kēḷvan* (he does not hear).

20. *dāḍimamā kūṣmāṇḍam*
gauḍam guḍamaḍasi poḍeva jhagaḍe viḍangam
kūḍe kuḷanēḍakamumar̤i
rūḍhiya kuḷanendu r̤aḷadapabhraṁśateyoḷ.

The *ḍ* letter in the sanskrit words *dāḍima, kūṣmāṇḍa, gauḍa, guḍa, jhagaḍe, viḍanga* and *ēḍaka* change into *ḷ* when those words take their *tadbhava* forms (derived forms) in *Kannada.* This *ḷ* in the above words is a further corruption of *l̤*.

21. *kritimārgadoḷuṇṭu ṭakā-*
ra takāra ṭhakāra rēphadeḍegam bahuḷa
sthitiyim kṣaḷakamapabhram
śateyoḷ sukavīndrarinde r̤aḷadādēśam

Sanskrit *ṭ, t, ṭh, r* and *ḷ* (of *kṣaḷa*) change into *ḷ* in *tadbhavas.*

Note: Examples for *ṭ* changing to *l̤*:—

ghaṭike> *gal̤ige* (a period of 24 minutes);
ghōṭike> *gōl̤ige* (horse);
dhāṭi> *dāl̤i* (attack);
lāṭa> *lāl̤a* (name of a country);

lāṭabhāṣegam>*tāḷabāsegam* (man who speaks the language of the lāṭas);

ghōṭārūḍham>*gōḷayilam* (horse-rider);

kukkuṭam>*kōḷi* (fowl).

t>ḷ	*pratihastam*	>*paḷihattam*
	pratipāduke	>*paḷivāvuage.*
ṭh>ḷ	*maṭhike*	>*maḷige.*
	pīṭhike	>*pīḷige.*
r>ḷ	*krūram*	>*kūḷ.*
	jhallari	>*jhallaḷi.*
ḷ (of *kṣaḷa*)>ḷ	*tāḷam*	>*tāḷ.*
	puḷina	>*puḷil* (sandy bank).
	kaḷamam	>*kaḷave.*
	argaḷam	>*aguḷi.*
	manyāḷi	>*mannaḷi.*
	aḷikābaddham	>*aḷigevaddam.*

22. *sphaṭikam pēṭike vīṭike*
ghuṭike varāṭam podaḷda raghaṭe kuḷam tam
sphuṭashitam sphōṭakalam-
paṭaśabdayugam ṟaḷakke neṟe sandēham.

Letter *ṭa* is changed into *ḷa* in the words, *sphaṭika, pēṭike, vīṭike, ghuṭike, varāṭa, raghaṭe, sphuṭa, ṣphōṭaka* and *lampaṭa,* when they are *tadbhavas i.e.* words corrupted from Sanskrit.

Note: In *tadbhava* state their forms are *paḷika, pēḷige, viḷige, guḷige, varāḷa, ragaḷe, puḷa, hōḷige* and *lambaḷa* respectively.

23. *ēkadvitricatuhpan-*
cākalitārthangaḷāgi ṟaḷanoḷavu nisa-
rgākritiyindavanādima-
hākavi kṛitidriṣṭamam nirākuḷamusirven.

A list of words with the letter *l̲* are given below. The meanings of these words vary from a single meaning to as many as five. These words are from the works of the great poets of early times.

The words with a single meaning :—

1. *agal̲te*—digging.[11]
2. *agul̲dan*[12]—lost one's balance in water.
3. *adaval̲al*—compassion.
4. *avagal̲iyam*—impetuous action.
5. *asakal̲idan*—surpassed.
6. *al̲kame*—digestion.
7. *al̲kartan*—loved.
8. *al̲ke*—weeping.
9. *al̲ti*—love.
10. *āl̲āl̲igam*—garland.
11. *āl̲dan*—drowned.
12. *ī sūl̲*—current year.
13. *īl̲dan*—pulled.
14. *umbal̲i*—the rent-free grant of a plot of ground.
15. *ul̲iku*, ul̲ivu, *kal̲ivu*—remaining, saving (as life) and ending respectively.
16. *ul̲igan*—bird of omen.
17. *ul̲ugidan*—loved.
18. *ul̲ugu*—love.
19. *ul̲ke*—ploughing.
20. *el̲avidan*—rubbed out (stroked gently).
21. *ēl̲*—seven.
22. *ol̲ku*—to flow.
23. *kaccal̲i*-honorary arm-ring.
24. *kal̲akal̲isidan*(*arkam*)-(sun) glittered.
25. *kal̲akul̲am*—displacement.
26. *kal̲ale* — a small thorny branch.
27. *kal̲ile*—tender shoot growing from the root of a bamboo bush.
28. *kal̲kane*—suddenly.
29. *kal̲tale*—darkness.
30. *kal̲te*—ass.
31. *kimul̲cidan* — made into pieces.
32. *kimul̲dul̲idan* — trampled [to pieces.
33. *kil̲gidan*—dwarf.
34. *kil̲tan*—rooted out.
35. *kul̲am*—a plough share.
36. *kul̲i*—pit.
37. *kūl̲an*—stupid man.
38. *kel̲avan*—old man.
39. *kēl̲i*—row, (in *kēḷi*, in the meaning of sport, it is *kṣaḷa*).
40. *kol̲al*—flute. (in *koḷal* meaning 'to take' it is *kuḷa*).

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11. The meanings of the words are given by the author in Kannada in Śabdamaṇidarpaṇa. Here, only the English translation of the meaning is given.

12. The final *n* given in this transliteration is written with an anusvara (*o*) while in Kannada and is pronounced as (*m*). According to grammar it is the suffix 'an' and hence the reason for transliterating it as (*n*).

41. *konkuḻ*—armpit.

42. *khaḻilene, khaḻilane, chaḻilene, ghaḻilene, phaḻilene, ghuḻimene, ghuḻummane, dhaḻammene* and such other imitative words with aspirated letters have always the *ḻa* in them.

43. *gaḻagaḻane*—quickly.

44. *gaḻapan*—prattler.

45. *guḻam*-horse's or elephant's trappings.

46. "*guḻugguḻu gaḻagaḻayenutam* pariva parivonal sogayisugum" These and such other imitative words with unaspirated words are used both as *ḻa* and *ḷa* (*ṟaḻa* and *kuḷa*).

47. *geḻasu*—bulbous root. [*lane.*

48. *gōḻiṭṭan,* lamented; *gaḻaga-*

49. *cakkaḻi* a thing flattened through pressure.

50. *cāḻ*—the dragon's head.

51. *jaguḻdan*—slipped.

52. *jāḻige*—a kind of cloth.

53. *jirkoḻvai*—syringe.

54. *tallaḻa*—fear.

55. *taḻataḻagudi, taḻtaḻagudi*—imitative sounds used in boiling liquids. [*dudu.*"

56. "*taḻataḻane nēsarmoodi-*

57. *taḻal*—dry fruit.

58. *taḻi*—In the meaning of a big tree, it is *ṟaḻa*. In the meaning of an inn, it is *kuḷa*, "*taḻiya kūḻidiroḻ pantārave*".

59. *taḻe*—In the meaning of umbrella it is *ṟaḻa*. In the verbal meaning of 'hold' it is *kuḷa*. It is also *kuḷa* meaning 'tether' used in tying cattle.

60. *taḻgidan* (he was) depres-

61. *tippuḻ*—feather. [sed.

62. *tuppuḻ*—down of birds.

63. *tuṟukal*—that is faded or withered.

64. *tegaḻdan*—(he) rebuked.

65. *tēḻ*—scorpion.

66. *toḻalvudu, toḻakal*—the act of turning, wandering.

67. *toḻtuḻi*—the state of being perfectly trodden down.

68. *danḍuḻiga*—a man upon whom a fine is imposed.

69. *daḻaduḻa*—great pillage.

70. *daḻdaḻi*—a fetter.

71. *negaḻ*—crocodile.

72. *neḻalene*, "*neḻkaneye muṟidudu*". These also are imitative words.

73. *paḻagam*—dried leaf.

74. *paḻadu*—that is worn out.

75. *paḻapaḻane, paḻpaḻane*—with the repeated sound of *paḻa*.

76. *paḻapu*—a black colour applied to grey hair.

77. *paḻayige*—flag.

78. *paḻu*—forest.

79. *paḻke taḻkaisu*—to embrace

80. *paḻti*—cotton. [closely.

81. *paḻi*—manner.

82. *pāḻ*—desolated place.

83. *puccaḻi*—ruin.

84. *puḻu*—insect.

85. *puḻgi*—rice boiled with any kind of pulse, salted or sweetened with jaggery or sugar,

86. *pelaku*—quarrel.
87. *pelavan*—lame man.
88. *pēldan*—told.
89. *pokkul*—navel.
90. *pogalte*—praise.
91. *pompuli*—increase.
92. *polaku*—form.
93. *polal*—city.
94. *poltade*—morning.
95. *pōlal*-the hollow of a tree.
96. *pōl*—slice.
97. *baliyan*—obedient man.
98. *baliyam, balikam, balikkam, balike, balikke*—all these mean 'afterwards'.
99. *balaldan.* — (he) dropped down.
100. *balivali*—a gift followed [by another.
101. *bāsul*—a mark caused by a blow or stroke.
102. *bāluka.* — vegetables that have been split, dried and thus preserved.
103. *bāl*—it is *rala* in the meaning of 'live' and it is *kula* in the meaning of knife or sickle as in *nāvidavāl* (razor). *kūrvāl* ('a sharp knife) and *haraguvāl* (the iron used to do work with regard to corn).
104. *bālte*—use.
105. *bilal*—a pendent root.
106. *bilke*—a kind of tree.
107. *bembali* — coming at the ack.
108. *belal*—a kind of tree.
109. *bōlataram*-a kind of vegetable.
110. *bōl*—bow.
111. *bōle*—a kind of arrow.
112. *manmali*-abnormal death.
113. *malaldudu, malamalisittu*-eyes became dim.
114. *male*—rain.
115. *malti*—a kind of tree.
116. *multugam*—a kind of tree.
117. *molakāl*—knee.
118. *mola*—elbow, cubit.
119. *molagu* — musical instru-[ment.
120. *suli*—whirlpool.
121. *sūlāytan*—herald.
122. *sūl*—time.
123. *halgi*-The putting of full-grown fruits into smoke for preservation.
124. *hālmane hālan*-a dog that lives on stolen things.
125. *hilidudu*—it is *rala* in the meaning of squeezing juice and is *kula* in the of 'broke apart'.

Words with two meanings

126. *aggalike—1.* a bolt or bar for fastening a door, *2.* a certain implement.
127. *alipan-1.* one who is destrying, *2.* one who has destroyed.
128. *ali—1.* the liquid that sticks to the measure of the seller. *2.* to perish. In the meaning of bee it *kṣala*.
129. *aldan—1.* one, dipped in water *2.* one who is perished.
130. *aldidan—1.* one who is dead, *2,* one who is faded.

131. *a̱li—1.* deceit, *2.* disgrace.

132. *ikkuḻ—1.* change of the nature of a disease? *2.* forceps.

133. *iḻidan—1.* one who has become lean. *2.* one who has descended.

134. *eḻaldan-1.* one who is suspended. *2.* one who has become weary.

135. *eḻe—1.* thread. 2. to pull. It is *kuḻa* in the meaning of ' earth '.

136. *eḻdan — 1.* one who has lifted up. *2.* one woken from sleep.

137. *eḻbisidan—1.* one who has woken another. *2.* one who has lifted up. [let.

138. *kaḻal-1.* buttermilk. *2.* ank-

139. *kaḻaldan—1.* one who is emaciated. *2.* one who is disappointed ?

140. *kottaḻi-1.* a flock of crows. *2.* assemblage, as of fishermen.

141. *gaḻiyisidan—1.* one who has caused the getting of a thing. *2.* one who got the thing.

142. *gaḻe—1.* churning stick. *2.* the bamboo of *kollaṭigas* on which they tumble.

143. *tuḻidan — 1.* one who is emaciated. *2.* one who is separated.

144. *tuḻidan—1.* one who has trampled. *2.* one who has harassed.

145. *tuḻil—1.* obeisance. *2.* heroism.

146. *tuḻil sandan — 1.* a hero, *2.* one of the fifth class i.e. a servant.

147. *toḻaldan—1.* one who is bewildered. *2.* one who has wandered.

148. *toḻtu—1.* a servant man. *2.* a servant-woman.

149. *daḻam—1.* army containing infantry, cavalry, elephants and chariots. *2.* a common troop.

150. *nāḻam-1.* a water-channel. (tube), *2.* *kaḻpu* (?). It is *kṣaḻa* when it means the same as sanskrit *nāḻa* (tube). (duct.)

151. *negaḻte-1.* renown, *2.* con.

152. *neḻal—1.* shade as of umbrella. *2.* a reflection.

153. *paḻaham—1.* a screen for hunting purposes. *2.* a war-drum.

154. *paḻke-1.* lying. *2.* bedroom. (the place of lying down).

155. *poḻe—1.* road. *2.* river.

156. *baḻdan—1.* lived. *2.* began to live prosperously.

157. *baḻdunkidan-1.* (he) lived. *2.* (he) escaped with life.

158. *bīḻ—1.* waste. *2.* to fall.

159. *mallaḻi—1.* bodily agitation. *2.* wandering about.

160. *muḻgidan — 1.* (he) fell *2.* (he) made obeisance.

161. *mūḻi—1.* earless woman. *2.* spout of a water-jar.

162. *suḻidan — 1.* (he) moved about. *2.* (he) came round.

Words with three meanings.

163. *alidan-1.* (he) died. (*2*) (he was) spoiled. *3.* (he) spoiled.

164. *elcattan-1.* (he) woke from sleep. *2.* (he) became healthy. *3.* (he) became vigilant.

165. *eltu—1.* bull, *2.* ox, *3* the string or cord of the warp of the texture of a cot.

166. *eldan-1.* (he) rose. *2.* (he) woke from sleep. *3.* (he) was obtained.

167. *kalal*—also the meaning of 'thinness' in addition to the meanings given in item No. 138.

168. *kalidan — 1.* (he) died. *2.* (he) went very far. *3.* (he) went excessive.

169. *koletudu—1.* wore out as cloth. *2.* rotted as fruit. *3.* disappointed.

170. *tāl—1.* the palmyra tree. *2.* bolt of a door. *3.* stalk of corn, flowers etc.

171. *nelal*-also the meaning of 'kind of tree' in addition to the meanings in No. 152.

172. *poltu—1.* time. *2.* time for bringing forth young. *3.* sun.

173. *bildudu-1.* spoiled. *2.* died. *3.* slipped from the hand.

174. *bōlam—1.* death. *2.* man with a shaved head. *3.* a kind of medicine.

175. *molagu — 1.* thunder. *2.* name of a tree. *3.* sound of certain musical instruments.

176. *suli-1.* lazy person. *2.* tender, still folded leaf of a plant. *3.* moving about. It is *kṣala* in the meaning of the god Iśvara.

Words with four meanings.

177. *ulidudu—1.* left. *2.* lived. *3.* gained. *4.* it is also used in the particle *peravuli.* It is *kula* in the meanings of chisel, lurking place of a thief and a hunter's hut. *uli* also means 'quit'.

178. *kīl-1.* inferior gold. 2. bit of a bridle. *3.* a mean man. *3.* state of being low.

179. *pali—1.* a kind of cloth. *2.* rebuke. *3.* driving (beating) dogs. *4.* bar of metal.

180. *suli*—also the meaning of 'whirlpool' in addition to the meanings given in No. 176.

Words with five meanings.

181. *bali—1.* road. *2.* lineage. 3. to smear. 4. place of the throat next to the artery called *pingale.* *5.* the particle meaning 'after', 'afterwards'

All these words are seen in usages. There is no doubt left with regard to their meanings.

24. *piriyar salipar daḍḍa-*
kkarada ṟaḷakkaide rēpheverasida daḍḍa-
kkaramam ṟaḻanāgadanu-
ccarisalkāgirda teṟadinantadu śuddham.

In *prasa,* long consonants with *r* are sometimes used along with long consonants with *ḻ*. This usage is correct though the *r* with double consonant cannot be pronounced as *ḻ*.

Usage—"*baḻdudu baḻḻavāḍi neṟe nam-*
birddudāruhatam jinēndranan-
tirdda mahānubhāvar . . . ." ‖ 25 ‖

"*curccida vōl bisilaḷure ki-*
muḻcida taḷirante nondu, guṇanandi . . . ." ‖ 26 ‖

"*orkkuḍite nīrge paṟi pa-*
ṭṭerkkeya paṇṇeleya muṟige dēsigaram dē-
varkkaḷgoḍeyara māḻpire
nīḻkarisade nimma dorege bōḻeyaroḷarē" ‖ 27 ‖

25. *jhaḷakam jhaḷipisidan jon-*
guḷi bombuḷiyāḷamāḷamante ṭhamāḷam
vaḷige negaḻdonduḷi jan-
guḷi puttaḷi gōḷi phēḷi ṟaḷa sandēham.

It is doubtful whether the *ḷ* in the following words is *kuḷa* or *ṟaḷa*. The letter is to be determined on seeing the usages. All examples given here go to prove that they are all *kuḷa.*

The words :— *jhaḷakam* (light).

jhaḷipisidan ((he) shook, as a sword).

jonguḷi (fainting); *bombuḷi* (a small drum).

āḷamāḷam (< Sk ālavāla ? meaning basin for water round the root of a tree). *ṭhamāḷam* (mischievous);

vaḷige (mouthful of food); *onduḷi* (. . . ? . . .).

janguḷi (mass). *puttaḷi* (puppet);

gōḷi (a kind of herb) and *phēḷi* (. . . ? . . .).

26. *iḷidaḷiyanēḷidam sū-*
kuḷiyōkuḷi kaḷaṟu peḷaṟu maṟukuḷiyaḷian
kuḷiyan māḷige jāḷige
taḷigeyoḷirbaḷasu baḷasigan moḷe tāḷam.

Further list of words wherein *ḷa* (of *kuḷa*) is employed is given here. The words are—

iḷidaḷiyan (. . . ? . . .) ; *ēḷidam* (contempt).

sūkuḷi (. . . ? . . .) ; *ōkuḷi* (red liquid which is sprinkled upon persons at *hōḷi* feast).

kaḷaṟu (to importune) ?) ; *peḷaṟu* (to tremble).

maṟukuḷi (forgetful man) ; *aḷiyan* (son-in-law).

kuḷiyan (. . . ? . . .) ; *māḷige* (upstair house).

jāḷige (net) ; *taḷigeyoḷirbaḷasu* (*taḷige*-a metal plate turned up at the rim).

baḷasigan (. . . ? . . .) ; *moḷe* (to germinate).

tāḷam (. . . ? . . .).

27. *āḷisidan pēḷisidan*
kēḷan jūdāḷiyaḷile kaḷavaḷamā me-
ymēḷam māḷam tāḷige
yīḷigeyiṟukuḷiyivādiyāgaṟi kuḷanam.

The above list of words with *ḷa* (of kuḷa) is continued. They are:—

āḷiisidan (caused to get) ; *pēḷisidan* (. . . ? . . .)

kēḷan (companion ?) ; *jūdāḷi* (gamester)

aḷile (a kind of tree furnishing ink-nuts) ; *kaḷavaḷam* (perplexity)

meymēḷam (body-union) ; *māḷam* (loft ?)

tāḷige (palate) ; *īḷige* (curved instrument for cutting grass).

iṟukuḷi (goring bull) etc.

28. *beraleraloral koral sara-*
laral paral maralumante naralum mungai-
saralum lāntamivam grā-
myarariyaduccavisuvar kuḷāntabhrameyim.

The words *beral,* (finger) *eral,* (breeze) *oral* (mortar), *koral* (neck), *saral* (arrow), *aral* (flower), *paral* (stone), *maral* (flower), naral (to groan) and mungaisaral (plain wire-bracelet round the fore-arm.) end in *l*. People ignorant of this pronounce them wrongly as ending in *ḷ*. (kuḷa). The above *l* ending words should not be confused as ending in *ḷ*.

29. *maralaraleralembivaṟan-*
tarālarēphakke latvamum dorekoḷgum
piridum malaralarelaren-
dorevudu kritiyoḷ vikalpavidhiyindamivam.

The medial *r* in the words *maral, aral* and *eral* becomes optionally *l*. Thus through interchange of *l* and *r*, the words are also pronounced as *malar, alar* and *elar.*

Note: The *r* of *maral* also changes to *ṇ*, thus becoming *maṇal.*

5. Words construed by the letters, and peculiarities of some letters.

30. *koralum jihvāmūlamu-*
muramum tālugeyumōṣṭhamum nāsikeyum
śiramum dantamumenda-
kkaraṃudayipa tāṇamāduvi pēḻdeṇṭum.

The throat, the root of the tongue, the chest, the palate or the roof of the mouth, the lips, the nose, the head and the teeth are the eight places or organs where the letters originate.

Note: The *varṇāvriitti* (repetition of letters in metrical compositions) may be resorted to among these, having known *ēkasthāni letters* (letters originating in the same place).

31. *kavigaḷ svaradim vargadi-*
navargadim yōgavāhadim dēśiyoḷu-
dbhavamappa varṇadim pan-
cavidham tānendu tiḷipuvar śuddhageyam.

All letters are divided into five kinds, viz. vowels, classified letters, unclassified letters, *yōgavāha* letters (dependent letters) and *dēśiya* letters (letters indigenous to the language).

32\. *taradindam padinālkum*
svaramirpattaidu varṇamavu vargam ta-
tparadombattumavargam
paribhāvise yōgavāhamavu nālke valam.

There are fourteen vowels, twentyfive classified letters, nine unclassified letters and four dependent letters in the alphabet. Thus, the total letters come to fiftytwo.

33\. *tiḷi dēśīyamumaidam*
kaḷe nīm ṛi lṛi varṇa śa ṣa visarga × ಕ °°ಪ
kṣaḷanam nālvattēḷā-
ytaḷe śuddhageyaccagannaḍakkī kramadim.

There are five *dēśiya letters* in Kannada (the five letters peculiar to Kannada). These five along with the previously mentioned fiftytwo come to fifty-seven letters. Out of these letters, the ten letters, *ṛi, lṛi, ś, ṣ,* ಃ, × ಕ, °°ಪ and *ḷ* (*kṣaḷa*) are not in Kannada. So when these ten are deducted we get fortyseven letters which are in pure Kannada.

34\. *tanu vādyam nālage vā*
dana daṇḍam kartrivātmanavana manōvri-
ttinimittamāgi śabdam
janiyisugum dhavaḷavarṇamakṣararūpam.

The body is the musical instrument, the tongue is the plectrum, the individual soul is the performer; on account of the operation of his mind, sound (*śabda*) originates which is of a white colour and has the form of letters,

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(Continued)

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Subscriptions, books, for review, exchanges etc. may be sent to

M. MARIAPPA BHAT,
Editor-in-chief.

UNIVERSITY BUILDINGS,
MADRAS-5.

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Volume XIX **Part I**

ANNALS
OF
ORIENTAL RESEARCH

UNIVERSITY OF MADRAS

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1964

యెప్పుడును, తత్సదుపాయములనే యన్వేషించుచుండును. కాన వానిని పరిశీలించి వశపఱచుకొనుటయందే వాని మనుష్యత్వము స్పష్టమగును. పశుసీమను దాటుట కిదియే ముఖ్యసాధనము. శిష్టాచారముల ననుసరించుటచేతను, నియమములకు లోఁబడి సంయమ మతులు కాఁగలవాళ్లు దివ్యత్వమున కర్హులగుదురు. ఇట్టి సంయమము సిద్ధించుటకు సానుకూలమగు సాధనమే మానవ విశిష్ట ధర్మమగును. ఇటువంటి మానవత్వమే భారతీయ సారస్వతమున చిత్రింపఁబడినది. హైందవ సంఘమున నియమరక్షణార్థ మేర్పరుపఁబడిన వ్యవస్థలను పాటించుటయే మానవత్వ మనఁబడును. దుఃఖమయకాననమును సుఖ ప్రేమమయ మగునట్లుగా సీత చేయఁగ, సుఖమయ కాననమున నివసించుట కర్హత గణించుకొన లేక ఆదాము నవ్వయు నధోగతికి కూలద్రోయఁబడిరి. చింతామణీ మధురవాణు లిద్దరును వేశ్యలే యయ్యును, తుచ్ఛప్రవృత్తిచే నీచలోకము పాలైరి. ఇఁక వసంతసేన దన యుదార ప్రవృత్తిచేత దేవలోకమును సృష్టించుకొనెను. పాశ్చాత్యుల సంఘములో శమదమాది షాడ్గుణ్యమునకు ప్రాధాన్యము లేకుండుటచే వారరిషడ్వర్గమునకు వశ్యులై, పాశవప్రవృత్తులను మించలేక, నరరూప రాక్షసులై రక్తపాతము గల్గించుటచే శాంతజీవనము చేయలేక పోయిరి.

ŚABDAMAṆIDARPAṆA

(Continued from previous volume)

TRANSLATED BY

Dr. A. Shanker Kedilaya, M.A., B.T., Ph.D.

35. *padadarthamam vibhāgisu-*
vudarinde vibhaktiyantadan pratyayamem-
budu tatpratyayadim pū-
rvadoḷirkum prakritiyeraḍumamardodave padam.

Vibhakti is so called as it divides the meaning of the word. It is also known as *pratyaya*. *Prakriti* (base) takes its position before the *pratyaya*. These two (prakriti and pratyaya) join into a *pada* (word).

Note :— These *pratyayas* (suffixes) are nominal or verbal ones like *m, am* etc. The nominal theme or a verbal one preceding the suffixes is called *prakriti* (base). When the base is augmented by suffixes, it becomes an inflected word. If we take the nominal bases *mara* (tree), *dēva* (god) and add the suffix *m*, we get the words *maram* (tree), *dēvam* (god) in the nominative case. If we take the verbal bases *nuḍi* (say), *nōḍu* (look) and add the suffix *an*, we get the words *nuḍidan* (he said), *nōḍidan*, (he looked). Also an adverb and the nominal part of a compound may be inflected words.

36. *kelavu nija bindugaḷ kela*
kelavu vikalpārthabindugaḷ dvitvangaḷ
kelavā śithiladvitvam
kelamubhayamumāgi kelavu padanaṟivudavam.

There are Kannada words (1) with obligatory and (2) optional [13]*anusvāra*, (3) with [14]true and (4) [15]slack double consonants and

13. anusvāra which is usually transliterated as *m*, is written in Kannada as (೦). The phonetic value of this is the same as the fifth letter of the classified (*varga*) consonant succeeding it. Thus the first word in the examples cited below is written in Kannada as ಅಡಂಗು and transliterated as *aḍangu* the *ng* being

(5) with double consonants which may be treated either as true or slack.

(1) Examples for words with obligatory *anusvāra*:—

1. *aḍangu*—to hide.
2. *avunkidan*—(he) pressed.
3. *asumbidan*—(he) shook.
4. *īṇṭu*—to drink.
5. *eṟanke*—a wing.
6. *oranṭu*—overbearing manner.
7. *oṟante*—a spring.
8. *kaḍangu*—to be desirous of.
9. *kaḍanduṟu*—a wasp.
10. *kaḍumbu*—a kind of cake boiled in steam.
11. *karaṇḍage*—a covered box.
12. *kalumbu*—to perturbate.
13. *kavunkuḷ*—armpit.
14. *kuṇṭaṇi*—a pimp.
15. *kuṟumbu*—stubbornness.
16. *kusumbe*—safflower.
17. *kūnkidan*—(he) soared.
18. *kūṇṭu*—to limp.
19. *koḍanti*—wooden hammer.
20. *koḍambe*—a double basket for catching fish.
21. *koṟante*—deficiency.
22. *ganṭige*—an annual herb.
23. *gaḷantige*—a small pitcher.
24. *genṭu*—remoteness.
25. *genṭuge*—(?)
26. *gōnṭu*—corner.
27. *calunkidan* — (he) threw away water.
28. *celanku*—to scatter.
29. *tandal*—water-drops.
30. *taṟumbu*—to stop.
31. *tuṟumbu*—a bundle or knot of the hair of the head.
32. *tūnkidan*—(he) weighed.
33. *tenku*—south.
34. *teranṭu*—to make a gift of raiment to the bride and bridegroom at a wedding.
35. *toḍanku*—to get entangled.
36. *toḍambe*—the foot-stalk of a fruit.
37. *tōnṭam*—a garden.
38. *tōnṭigan*—a gardener.
39. *dānṭu* – to cross.
40. *dūnṭu*—to hop.
41. *dōnṭa*– (?)
42. *nāndu*—to melt.
43. *nilumbidan*— (he) heaped [up.
44. *paḍangu*—a ship.
45. *palumbidan* — (he) lamented.
46. *paḷancidan* — (he) dashed against.

---

the fifth letter (nasal) of the 1st *varga*, similarly word No. 3, is written in Kannada as ಅಸುಂಬಿದನ್, transliterated as *asumbidan*, the *m* being the nasal letter of the fifth *varga*.

14. True double consonant is a double consonant like *aggaḷam* and is always considered as *guru* (two mātras).

15. Slack double consonant appears like a double consonant as in *aguḷdan*, but is pronounced lightly as a single consonant and is considered as *laghu* (one mātra).

47. *paḷunkidan* — (he) touched roughly.
48. *pēnkuḷi* —a demon.
49. *posantil*—a threshold.
50. *baṇanjigan*—a merchant.
51. *baṇambe*—a stack.
52. *beḍangu*—elegance.
53. *beḍaṇḍe*—critical skill.
54. *benduṟu*—(?)
55. *bēnṭe*—hunting.
56. *minṭidan*—(he) raised with [a lever.
57. *minṭu*—an instrument for pulling up or raising.
58. *musumbu*—a veil.
59. *mēnṭi*—a pillar.
60. *sāndu* — a fragrant substance.
61. *siḍumbu*—a thorny tree, a [thicket.
62. *sinṭu* —to rub the anus.
63. *sunṭige*—roast meat.
64. *seṟangu*—the loose end of a garment.
65. *sēndu*—to draw up water (from a well). [contracted.
66. *soranṭu*—the state of being
67. *hasumbe*—a long bag that has its opening in the midst and is thrown over the shoulder so as to form two divisions.

(2) Words with optional anusvāra

1. *aṟambe*—*arabe* (digestion).
2. *iṟunkidan*—*iṟukidan* iṟukidan (he) composed.
3. *iṟumpe*—*iṟupe* (an ant).
4. *kaṇanju*—*kaṇaju* (a weight used in weighing coral).
5. *kaḍampu*—*kaḍapu* (a ferry ?)
6. *karinku*—*kariku* (the state of being singed).
7. *kaṟunke*—*kaṟuke* (?)
8. *kardunkidan*—*kardukidan* ((he) struck lightly with the beak; pecked).
9. *kuṟunkidan* — *kuṟukidan* ((he) nibbled).
10. *koḍanke*—*koḍake* (ear).
11. *jinungu* — *jinugu* (a drizzling rain).
12. *tuḷunkidan*-*tuḷukidan* ((he) caused to agitate).
13. *toḷanku* — *toḷaku* (to get entangled).
14. *dudhummiṟidan* — *dudhumiṟidan* ((he) plunged).
15. *noranju*—*noraju* (a gnat).
16. *poḷankidan* — *poḷakidan* ((he) chewed).
17. *beḷantige*—*beḷatige* (whiteness).
18. *musunkidan* — *musukidan* ((he) veiled).

(3) Examples for *true* double consonants

1. *aggaḷam*—greatness.
2. *alte*—(?)
3. *āḷdan*—(he) plunged in the [water.
4. *ukkivam*—fraud.
5. *uggam*—a rope or cord attached to anything as a handle.
6. *uggi*—burning.
7. *uppaḍam*—sap issuing from the cleft of a tree.
8. *uppandam*—(?)
9. *eggan*—a stupid man.
10. *eḷdan*—(he) rose up.

11. *oppam*—propriety.
12. *kakkasam*—hardness.
13. *kappaḍi*—a bat.
14. *kappaḷi*—(?) [thin.
15. *kal̲aldan* — (he) became
16. *kal̲aalte*—darkness.
17. *kal̲te*—an ass.
18. *kekkorasu*—(?)
19. *koppam*—a small village.
20. *koppal*—a heap.
21. *koppu*—the notched extremity or horn of a bow.
22. *capparam*—a frame thrown over houses to form the roof.
23. *tepparam*—a gallop ?
24. *tappaḍi*—a false step.
25. *tippul̲*—a bird's feather.
26. *teppam*—a raft.
27. *tol̲aldan* — (he) wandered about.
28. *tol̲tu*—a servant.
29. *duppaḍi*—(?)
30. *neppu*—a place of coming together.
31. *pappukam* — beating the bushes in hunting.
32. *bakkarase*—(?)
33. *bakkase*—(?)
34. *bakkuḍidan*—(he) was astonished.
35. *baggam*—tiger.
36. *baggaṇe*—cooing.
37. *bal̲aldan* — (he) became fatigued.
38. *baḷdan*—(he) lived.
39. *bippaṇḍam*—the crying or chirping of birds.
40. *biḷdan*—he fell.
41. *mokkaḷam*—a heap.
42. *moggaram*—a heap.
43. *moggu*—a bird.
44. *rakkasi*—giantess.
45. *r̥oppam*—a fold for sheep and goats.
46. *laggigan* — relating to a bondsman.
47. *veggaḷam*—abundance.
48. *sakkare*—sugar.
49. *sippu*—an oyster shell.
50. *suggam*—(?)
51. *suggi*—the season of spring.
52. *suruḷdan* — (he) shrivelled.
53. *soppugal̲*—foliage.
54. *happaḷike*—(?)
55. *hippali*—the mulberry.

(4) Ezamples for slack double consonants

1. *aguḷdan*—(he) dug.
2. *jaguḷdan*—(he) moved off.
3. *timirdan*—(he) rubbed and cleaned the skin.
4. *tumuḷdan* — (he) became refreshed.
5. *tegaḷdan*—(he) abused.
6. *nusuḷdan*—(he) slunk.
7. *negaḷdan*—(he) performed.
8. *pogaḷdan*—(he) praised.
9. *maguḷdan*—(he) receded.
10. *masuḷdan* — (he) disappeared. [the eye-lids.
11. *muguḷdan*—(he) closed, as

(5) Examples for words with double consonants which may be treated either as true or as slack

1. *taguḷdan*—(he) chased.
2. *moraḷdan*-(he) sounded? etc.

cf. Sutras 42, 43, 44, 45.

37. *urdum birdum tardum*
mardum gurdum samantu tirdum pardum,
gardur̲umurdidudeneyum
gardeyumā gurdeyum sarēpha padangaḷ.

The words *urdu* to rub, *birdu* banquet, *tardu* a wooden ladle, *mardu* medicine, *gurdu* to strike with the fist, *tirdu*—to correct, *pardu* a vulture, *garduru* (?) *urdidudu* it rubbed, *garde* a field and *gurde* (?) have [16] *repha* in them.

Note:—All the words mentioned here have a short penultimate vowel with r.

38. *nurgidudene targidudene*
kirgidudene jarguviḷdudene pergattā
vorgādar pergaḷavene
kurgidudene mārgadoḷ sarēpha padangaḷ.

Further words of a similar character are :-*nurgidudu* squeezed through, *targidudu* (lowered), *kirgidudu* became dwarfish, *jarguvildudu* fell with a crash, *pergattu* (?) *vorgādar* (?), *pergaḷavu* (?) and *kirgidudu* (shrunk).

39. *irpum torpum kerpum*
nerpum perpeyumaḍarpumārpum kūrpum
parparikeyumerpum mey-
garpum modalāgi rēphasamyōgangaḷ.

A further list of words having *rēpha* (r) are :—*irpu* sweetness, *tōrpu* appearing, *kerpu* leather sandal, *nerpu* a place of coming together, *perpe* (?), *aḍarpu* trust, *ārpu*-valour, *kūrpu* sharpness, *parparike* harshness, erpu (?), and *meygarpu* the body's black colour.

Note :—It is to be noted here that in this list are found three words, *tōrpu* appearance, *ārpu* valour and *kūrpu* sharpness having a long penultimate (*gurūpadhe*) vowel.

16. *rēpha* is a technical term for *r*

40. *ardan sārdan pōrdan*
tīrdan pārdan samantu pīrdan kārdan
nērdan bārdan gōrdan
sōrdan tānendoḍam gurūpadheyinitum.

ārdan (he) cried aloud, *sārdan* (he) approached, *pōrdan* (he) fought, *tīrdan* (he) discharged, *pārdan* (he) desired, *pīrdan* (he) sucked up, *kārdan* (he) bit or ate, *nērdan* (he) cut off, *bārdan* (he) cut leather in straps, *gōrdan* (he) caught fish and *sōrdan* (he) became free from pride, are words having a long penultimate vowel with *rēpha.*

41. *ūrgaḷ kērgaḷ bērgaḷ*
nārgaḷ tērgaḷ negaḻteyārgaḷ kūrgaḷ
nērgaḷ sīrgaḷ tārgaḷ
sūrgaḷ kārgaḷ gurūpadhārthamenikkum.

Further list of such words :—

ūrgaḷ villages, *kērgaḷ* walls, *bērgaḷ* roots, *nārgaḷ* fibres, *tērgaḷ* chariots, *ārgaḷ* pairs of oxen yoked to the plough, *kūrgaḷ* the sharp ones, *nērgaḷ* straightnesses, *sīrgaḷ* eggs of a louse, *tārgaḷ* omens, *sūrgaḷ* the eaves of a roof, and *kārgaḷ* rainy seasons.

42. *pintamardire ṟaḻakuḷarē-*
phāntam hrasvādilingmantavu gaḷmē-
ṇante caturthiya geye mē-
ṇmuntamardire piridumodavugum śithilatvam.

Slack long consonants often occur in the plural formed with *gaḷ* and dative singular formed with *ge* of nominal bases which end in ḻ, ḷ or r with short penultimate vowel.

Examples for those ending in [17] *ṟaḻa*

agaḻgaḷ moats, *esaḻgaḷ* (?), *negaḻgaḷ* those which move in water, *uguḻgaḷ* spittings; *agaḻge* to the moat, *esaḻge* (?) *negaḻge* let it be performed, *uguḻge* to the spitting.

There is no slackness if the first syllable of the word is lengthened or guru, Eg. *bāsuḻgaḷ* marks caused by a blow,

17. ṟaḻa is the term used for ḻ.

ikkuḻgaḷ pairs of pincers, *pokkuḻgaḷ* navels; *bāsuḻge* to the mark caused by a blow, *ikkuḻge* to the pair of pincers, *pokkuḻge* to the navel.

Examples for those ending in *kuḷa* [18]

muguḷgaḷ buds; *puguḷgaḷ* blisters, *amaḷgaḷ* twins, *esaḷgaḷ* petals. (These are of the flowers only), *muguḷge* to the bud, *puguḷge* to the blister, *amaḷge* to the twin, *esaḷge* to the petal.

Examples of some exceptions

kuruḷgaḷ locks of hair, *puruḷgaḷ* meanings, *maruḷgaḷ* demons, *kuruḷge* to the lock of hair etc.

Examples for those ending in *ṟ*

kanargaḷ acrid tastes, *konargaḷ* sprouts, *taḷirgaḷ* new leaves, *alargaḷ* flowers, *elargaḷ* winds, *ugurgaḷ* nails, *pogargaḷ* shinings, *ogargaḷ* astringent tastes, *cigurgaḷ* tender leaves, *bidirgaḷ* bamboos, *kadirgaḷ* rays of sun; *kudirgaḷ* granaries, *tamargaḷ* one's own people, *timirgaḷ* perfumes, *temargaḷ* hillocks, *bemargaḷ* drops of sweat.

"*bemargaḷanūdi nuṇdoḍegaḷa piḍikaisi......*" || 28 ||

esargaḷ water in cooking pots when in a state of boiling, *mosargaḷ* curds, *osargaḷ* oozings, *usirgaḷ* lives, *pasurgaḷ* green grass, *navirgaḷ* hairs; *kanarge* to the acrid taste, *navirge* to the hair.

"*naḍedudu talenavirgūṭam.........*" etc. || 29 ||

Examples of slack long consonant for '*r*'
which is a substitute for *ṟ*

aḷirgaḷ (?), *aḷirge* (?)

"*pempum aḷirge...........*" || 30 ||

kesargaḷ mud, *basirgaḷ* abdomens, *pesargaḷ* names, *hagargaḷ* splits of a bamboo, *eḍargaḷ* obstacles.

"*āveḍargaḷumam tirduvondu kōḍum......*" etc. || 31 ||

As it is said in the sutra that slack long consonants *often* occur, there are some exceptions. For example the word *kāḍalargaḷ* (lovers) though having a long first syllable, has got slack long consonant.

18. Kuḷa is the letter ḷ of the pure Kannada alphabet.

43. *ga da va jakāramavidirire*
padamadhyam viṣayamāganēkākṣaradoḷ
pudiye laghūpadhe kela kela-
vodavirkum ṟantaḷāntamavu śithilateyam.

Slack long consonants occur in compounds when g, d, v, and j are preceded by words which terminate either in r or ḷ with short penultimate vowel.

Examples for preceding words terminating in *ṟ*

kuḷirgaḷi a cool wind, *beḷargempu* a dazzling red colour, *taḷirdōraṇam* a festoon of young leaves, *alardōraṇam* a festoon of flowers, *bidirdaṭṭi* a bamboo screen, *pogarvaṭṭi* a bright garment, *bemarvani* a drop of sweat, *alarjompam* a flower-bunch, *kadirjonnam* bright moonlight.

Examples for preceding words terminating in *ḷ*

mugulgāy a fruit that has just come out of the flower, *amaḷdongal* a pair of clusters, *esaḷvase* a bed of flower-leaves, *amaḷjantram* a double tie or thong (?).

44. *puge da dapa va kāram vidhi-*
ya gekāram vartamānakālada gum dhā-
tuge ṟaḷakuḷarēphānta-
kkogegum śithilatvamagurupūrvasthitiyim.

When (a) the affixes da, dapa and va (which denote past present and future tenses respectively), (b) ge suffix of the third present and future tenses respectively), (b) ge suffix of the third person optative or (c) gum[19] suffix of the third person present or future are joined to the verb which has a short syllable in the beginning and which ends in (1) ḻ, (2) ḷ or (3) r, slack long consonants occur.

1. a. Examples for ṟaḷa (ḻ) ending words joining with da, dapa and va :—

jaguḻdan (he) moved off, *aguḻdan* (he) digged, *pogaḻdan* (he) praised, *tegaḻdan* (he) abused, *negaḻdan* (he) undertook,

19. gum suffix of third person present or future may relate to he, she, it or they.

tumuḻdan (he) became reanimated or refreshed (?), *jaguḻdapan* (he) moves off, etc. ; *jaguḻvan* (he) will move off, etc.

1. b. Example for joining with *ge* :—

tegaḻge let one abuse, *negaḻge* let one undertake, *pogaḻge* let one praise, etc.

1. c. Example for joining with *gum* :—

tegaḻgum (people) abuse or will abuse,
negaḻgum (people) undertake or will undertake,
pogaḻgum (people) praise or will praise etc.

2. a. Example for kuḷa (ḷ) ending words joining with da, dapa and va :—

nusuḷdan (he) slunk, *masuḷdan* (he) disappeared, *maguḷdan* (he) returned ? *masuḷdapan* (he) disappears etc., *masuḷvan* (he) will disappear etc.

2. b. Example for joining with *ge* :—

nusuḷge let one slink, *masuḷge* let one disappear etc.

2. c. Example for joining with gum :—

nusuḷgum (people) slink or will slink,
masuḷgum (people) disappear or will disappear.

Slackness of long consonants does not occur in certain cases like *teraḷdan* (he) departed, *poraḷdan* (he) rolled etc.

3. a. Example for r ending words joining with da, dapa and va :—

toḍardan (he) met with, *taḷardan* (he) set out, *keḷardan* (he) broke forth, *eḍardan* (he) stumbled, *aḷardan* (he) feared, *adirdan* (he) trembled, *bidirdan* (he) scattered about, *amardan* (he) became closely united, *nimirdan* (he) stood straight ; *nimirdapan* (he) stands straight ; *nimirvan* (he) will stand straight, etc.

3. b. Example for joining with *ge* :—

toḍarge let one meet with, *adirge* let one tremble, *bidirge* let one scatter about, *eḍarge* let one stumble etc.

3. c. Example for joining with *gum* :—

amargum (he) becomes closely united or will become closely united, *nimirgum* (he) stands straight or will stand straight.

Slackness of long consonants does not occur when the verb has a lengthened syllable in the beginning :—

ārdan (he) cried aloud, *sārdan* (he) approached, *pārdan* (he) desired, *sōrdan* (he) became free from pride, *nērdan* (he) cut off, etc.

45. *bardilam saggakke pesar-*
gardugesevamarduval̲l̲i kampalardudena-
lkerdevāyadirmutte poda-
l̲derdeyembivu sahajaśithilavrittiyanālgum.

Slack long consonants are inherent in the words, *bardila*, the name for swarga (the world of god Indra), *gardugu* name of a plant ?, *amarduval̲l̲i* name of a creeper, *kampalardudu* got fragrance, *erdevāy* a heaving of the breast, *adirmutte* a kind of creeper and *erde* heart.

46. *naravum neravum dēvara*
baravum teravum negal̲teyel̲taravum san-
carisuva nol̲avum tāvare-
bara matadindantyavarṇalōpamanālgum.

Elision of the final syllable *vu* is found optionally in the words—*naravu* a nerve, *neravu* nearness, *baravu* arrival, *teravu* a mass, *el̲taravu* height and *nol̲avu* fly.

Example :— *naravu* a nerve — *naram* ; *neravu* nearness — *neram* ; *baravu* arrival — *baram* ; *teravu* a mass — *teram* ; *el̲taravu* height — *el̲taram* ; *nol̲avu* fly — *nol̲am.*

(To be continued)

തൊൽകാപ്പിയം

എഴുത്തതികാരം

(.Continued from AOR Vol. XVIII. Pt. I - 1962)

പരിഭാഷകൻ :—

കെ. എൻ. എഴുത്തച്ഛൻ

IX കുററിയലുകരപ്പുണരിയൽ *

407. ഈരെഴ് ത്തൊരുമൊഴി യുയിർത്തൊട രിടൈത്തൊട
രായ്‌ത്ത തൊടർമൊഴി വൻറൊടർ മെൻറൊട
രായിരു മൂൻറേ യുകരങ് കുറുകിടൻ

സംവൃതോകാരം കാണുന്നത് ആറുതരത്തിലുള്ള പദങ്ങളിൽ മാത്രമാണ്:—

(i) ഈരെഴുത്തൊരുമൊഴി (നാക്, ഈറ് ഇങ്ങനെ ദീർഘാദിയായ ദ്വ്യക്ഷരപദങ്ങൾ. നാക്—കടലൊച്ച്. ഈറ്—അവസാനം).

(ii) ഉയിർത്തൊടർമൊഴി (വരക്, അരച് ഇങ്ങനെ ഒന്നും മൂന്നും അക്ഷരങ്ങൾക്കിടയിൽ പൂർണ്ണാക്ഷരം വരുന്ന പദങ്ങൾ. അരച്—രാജപട്ടം).

(iii) ഇടൈത്തൊടർ മൊഴി (തെള് (ൾ)ക്ക്, എള്ള് ഇങ്ങനെ ആദ്യത്തേയും അവസാനത്തേയും അക്ഷരങ്ങൾക്കിടയിൽ മധ്യമവർണ്ണം വരുന്ന പദങ്ങൾ. തെൾക്ക് - ചെള്ള്).

(iv) ആയ്‌ത്തത്തൊടർമൊഴി (എഃക്ക്, കഃച്ച് ഇങ്ങനെ

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* പൂർവ്വപദം സംവൃതോകാരത്തിൽ അവസാനിക്കുമ്പോൾ വരുന്ന സന്ധികാര്യമാണിതിലെ വിഷയം. മലയാളത്തിൽ സംവൃതത്തെ ഒരു സ്വരമായി ഗണിക്കായ്കയാൽ സന്ധിനിയമം പ്രവർത്തിക്കുന്നില്ല.

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M. MARIAPPA BHAT,
Editor-in-chief.

UNIVERSITY BUILDINGS,
MADRAS-5.

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Volume XIX Part II

ANNALS OF ORIENTAL RESEARCH

UNIVERSITY OF MADRAS

Editor-in-chief
Prof. M. MARIAPPA BHAT

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1964

దుర్ఘట కార్యమే యగును. వేషభాషలతోఁబాటు స్త్రీలకు సహజమైన సుకుమార కంఠస్వరమును గూడ నలవరచికొనుట పురుషులకు కష్టమే యగును. అట్టి కష్టకార్యమును సాధించుటయే కళాప్రతిభ యగును. అదియే యథార్థమైన నటన యనిపించుకొనును. అందుకనే వెనుకటి తరములో సమర్థులగువారైన కీ. శే. కాశీనాథుని నాగేశ్వరరావుగారు, కోపల్లి హనుమంతరావు, టంగుటూరి ప్రకాశంగార్లు గూడ నీ దుర్ఘట కార్యమును సాధించుటలోఁ దమ యుత్సాహమును, కళాపిపాసను జూపెడి వారు. అభినయమునుగూర్చి భరతుని నాట్యశాస్త్రములోఁ జెప్పఁబడిన విషయములు 'నాట్యవేదమ'ను వ్యాసములో (భారతి 1940-వ సం. మేనెల. అనగా 18-వ సంపుటం 5-వ సంచిక) జమ్మలమడక మాధవరాయశర్మగారిట్లు వ్రాయుచున్నారు. 'జన్మాంతర సంస్కారముల సంసిద్ధి ఉంటేనే కాని నటుఁడు కావటం కష్టం. అసలు నటుడై పుట్టాలి గాని, పుట్టి నటుఁడు కావటం దుర్లభం. సూక్ష్మదేహానికి సంస్కృతి యుంటేనే నటత్వం వస్తుంది. నటజీవితంలో అనుకరణం ముఖ్యం. మానవజీవితానికి అనుకరణ మవసరము. దానివలననే శక్తులకు వికాసం గలుగుతుంది. భావనాబలముతో అనుకృతిని స్వాధీనం చేసికొంటే జీవితం పరిమళిస్తుంది. స్త్రీలుగూడ నటనానికి అర్హత గలిగే యున్నారని భరతుఁడు కంఠరవేణ పల్కుతున్నాఁడు. వాస్తవికత్వానికి ఆరోపకల్పన అవసరం. కాకపోతే ఆస్వాదన పుట్టదు. అందువలన పురుషుఁడు స్త్రీపాత్రాభినయం చేస్తే, స్త్రీ పురుషపాత్రాభినయం చేస్తే, భావానుకీర్తనం బాగా ఉంటుందని కొంద అనుభవజ్ఞుల అప్రతిక్షేప్యమైన వచనంలో, వాస్తవికత్వం భాసించాలి అని అనుకోరాదు. అవి రావటానికి నాట్యాభిమానులు ప్రయత్నం చేయటం వ్యర్థం. అటువంటి ప్రయత్నమునే వాళ్లు స్వీకరించితే భావనాబలమున్న సామాజికులను చక్కగా మోసగించటాని కుద్యమించుచున్నారన్న మాట. అటువంటి మోసగించే ప్రయత్నము మానుకొని, భావకుల భావనకే అన్నిహక్కులనూ విడిచిపెట్టితే నాట్యాభినయం సఫలమౌతుంది.' (పుట 620).

ŚABDAMAṆIDARPAṆA

(*Continued from A.O.R. Volume XIX-Part I*)

TRANSLATED BY

Dr. A. Shanker Kedilaya, M.A., B.T., Ph.D.

47. *pudigum nirdhāraṇada-*
lladeyemba dekāradeḍege piridum lōpam
pudiyadu lōpam pratiṣē-
dhadoḷalladuvemba padamanaltenalakkum.

There is elision optionally for the syllable *de* of the word *allade* (except) when it is used for emphasizing. There is no elision of *du* in the word *alladu* (not), signifying denial. This *alladu* can be said as *altu* (not) and this occurrence is optional.

Example for the elision of *de*–'*goravanallade pogaḷen*' (I will not praise anyone except *gorava* — Śiva, as a mendicant—) can also be used as

'*goravanalla pogaḷen...*'

Example of usage in the three genders in negation.—

avanaltu (not he)!
avaḷaltu (not she)! *adaltu* (not it)!

for the three numbers :—

'*...ōrvane gaṇḍanalte jagatītaḷadoḷ*' ‖ 33 ‖

(Is he not the only hero in the world !).

'*...irbare tōḷgaḷalte nripatige raṇadoḷ*' ‖ 34 ‖

(Are not those two the arms of the king in the battle field !)

'*...tējōnidhikavinilayadoḷisatprabhar*
mahāprabharalte' ‖ 35 ‖

(Do not poets of ordinary lustre (merit) gain much prominence when in the company of more lustrous (great) poets ?)

48. *ya ra la ṇa na ḷa ṟa ḻa varṇō-*
tkarame valam padada kaḍeyoḷasvaravidhiyam
piridum taḷdugumivanaṟi-
vare kannaḍagabbadoḷ toḍaṅkade salvar.

The letters *y, r, l, ṇ, n, ḷ, ṟ, ḻ*, when occur finally in a word, do not take any vowels mostly. The poets who know this do not find difficulty in their compositions.

Example for *y* — *key* hand, *mey* body, *bey* to bake, *ney* oil, *koy* to cut, *poy* to beat, *pāy* to jump, *sāy* to die, *mīv* to bathe, *bāy* mouth, *bay* to abuse.

for *r* — *nār* fibre, *bēr* root, *tēr* chariot, *bar* to come, *temar* lengthy ground, *bemar* sweat, *usir* breath, *mosar* curds, *taḷir* a young shoot, *kuḷir* cold.

for *l* — *pāl* milk, *kēl* a water-jar, *kōl* stick, *sal* to be enough, *nūl* thread, *kal* stone, *nel* paddy, *bil* bow, *kaval* to fork, *aval* to pound, *tandal* drops of water.

for *ṇ* — *pavaṇ* measure, *nāṇ* modesty, *jāṇ* cleverness, *māṇ* to stop, *gēṇ* a span, *kaṇ* eye, *maṇ* earth, *pūṇ* to promise, *puṇ* wound.

for *n* — *pon* gold, *ben* back, *ēn* what, *jēn* honey, *sīn* to sneeze, *īn* to bring forth young, *bān* sky, *pēn* louse.

for *ḷ* — *oḷ* in, *beḷ* white, *taḷ* to join, *kaḷ* to rob, *miduḷ* brain, *karuḷ* intestine, *kuruḷ* lock of hair, *tiruḷ* pith, *muguḷ* bud.

for *ṟ* — *eṟ* to be full ?, *basiṟ* stomach, *kesaṟ* mud, *pesaṟ* name, *nēsaṟ* sun, *elcaṟ* wakefulness, *poṟavāṟ* the posteriors.

for *ḻ* — *vāḻ* (?), *pōḻ* to split, *biḻ* to fall, *tēḻ* scorpion, *bāḻ* to live, *esaḻ* petal, *agaḻ* what has been dug, *negaḻ* to become famous, *pogaḻ* praise.

There are some exceptions wherein the above consonants end in vowels. They are — *karu* embossed work, *taṇu* satiation, *aṇu* fitness, *kaṟu* calf, *tuṟu* cow, *puḻu* worm etc.

49. *eraḍum palavum varṇam*
parasparam kūḍuvandamadu sandhi valam
svararahita vyañjanamavu
paravarṇamanaidutirpuvā samhiteyoḷ.

The joining of two or more letters to each other is called euphonic combination (*sandhi*). In sandhi, consonants without any vowel enter the following letter.

Examples for consonants with vowels—

kūrtu (with love) + *īvan* (he gives) — *kūrtīvan* (he gives with love), *enna* (my) + *arasan* (lord)—*ennarasan* (my lord), *munne* (previously) + *iṟivan* (he kills)—*munniṟivan* (he kills in front).

Examples for consonants without vowels—

jāṇ (cleverness) + *uṇṭu* (is) — *jāṇuṇṭu* (there is cleverness), *kuruḷ* (lock of hair) + *koṅkāytu* (became curved)—*kuruḷkoṅkāytu* (lock of hair became curves).

50. *padamadhyam padadantyam*
vidagdharim sandhiviṣayameraḍakkumilā-
viditaprakritipratyaya
modavida padayugada berake bēḍirdudaṟim.

There are two kinds of sandhis :— 1. *padamadhya* (internal) *sandhi* and 2. *padānta* (final) *sandhi*. The first occurs within a word when the Nominal base or Verbal theme joins with suffixes. The second takes place when a word joins with another.

Examples for internal sandhi :—

For nominal suffix — *mātu* (talk) + *am*[20] — *mātam*, *mātu* + *im* — *mātim*, *mātu* + *iṅge* — *mātiṅge*, *mātina* + *attaṇim* — *mātinattaṇim*, *mātu* + *ina* — *mātina*, *mātina* + *oḷ* — *mātinoḷ*.

For verbal suffix — *nuḍida* (said) + *am*[21] — *nuḍidam*, *nuḍida* + *ar* — *nuḍidar*, *nuḍida* + *ay* — *nuḍiday*, *nuḍida* + *ir* — *nuḍidir*, *nuḍida* + *en* — *nuḍiden*, *nuḍida* + *evu* — *nuḍidevu*.

Examples for final sandhi —

For nouns — *avana* (his) + *āḷtanam* (bravery) — *avanāḷtanam* (his bravery), *kāmana* (of cupid) + *aṇḍale* (torment)—*kāmanaṇḍale* (torment of cupid).

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20. The suffixes am, im, iṅge, attaṇim, ina and oḷ cited in the examples are nominal case suffixes of accusative, instrumental, dative, ablative, genitive and locative respectively.

21. The verbal suffixes am, ar, ay, ir, en, evu cited in the examples are the third person singular, third person plural, second person singular, second person plural, first person singular and first person plural respectively.

For nouns joining with verbs — *nuḍidar* (said) + *avar* (they)— *nuḍidaravar* (they said), *besasidevu* (we told) + *olpam* (the truth)— *besasidavolpam* (we told the truth) *etc.*

51. *idu pūrvaprakaraṇamin-*
tidaroḷ sākalya sañjne pēḻavenalbē-
ḍudita prakaraṇagaṇa sū-
tradiṣṭadim sañjneyoḍane pēḻalpaḍegum.

This is the first section. The explanation of all the sañjñas (terms) may not be found here; they will be explained along with the sūtras in the relevant sections.

The section on letters is finished.

Second Section, Particularities of Euphonic Combination

1. COMBINATION OF VOWELS

52. *svaramidiroḻire vibhakti*
svarakam prakritisvarakkamakkum lōpam
varasamskrita karṇāṭaka-
meradaroḷam nāmarūḍhiyaḻiyada pakṣam.

Elision of vowels at the end of inflected and uninflected words both in Samskrita and Kannada, before vowels, generally takes place, when such an elision does not make the meaning uncertain.

Examples for the elision of vowel at the end of Samskrita inflected word —

kramade in order + *āytu* happened—*kramadāytu* (it) happened in order, *indrange* to Indra + *airāvatam* Airāvata—*indrangairāvatam* Airāvata, to Indra, *giriyattaṇinde* from the mountain + *iḻidan* (he) descended—*giriyattaṇindiḻidan* (he) descended from the mountain, *grihadalli* in the house + *irdan* (he) was—*grihadallirdan* (he) was in the house, *īśvarana* of the Lord + *olavu* grace—*īśvaranolavu* grace of the Lord.

Examples for the elision of vowel at the end of Samskrita uninflected word —

budha + *ar*—*budhar* wise persons, *uddhata* + *ar*—*uddhatar* the arrogant persons, *dēva* + *embar*—*dēvembar* (they) say Lord, *rāga* + *isu*—*rāgisu* to love, *bhanga* + *isu*—*bhangisu* to break, *bhāva* + *isu*—*bhāvisu* to think etc.

For the elision of vowel at the end of Kannada inflected word -

neladinde + *uṇban* — *neladinduṇban*
(he eats from (the produce of) the earth).

lēsinge + *oḍeyan* — *lēsingoḍeyan*
(master for the good).

maradattaṇinde + *iḻidan* — *maradattaṇindiḻidan*
(he got down from the tree).

calada + *āṇman* — *caladāṇman*
(resolute master).

poladalli + *irdan* — *poladallirdan*
(he was in the field).

nelade + *eḻtandan* — *neladeḻtandan*
(he came from the ground).

For the elision of vowel at the end of an inflected verb —

māḍidevu + *olpam* — *māḍidevolpam*
(we did good).

For the elision of vowel which has come as *ādēśa* (substitute) for the inflection of a verb.

kūḍi[22] + *irdan* — *kūḍirdan*
(he was together).

pasidu + *uṇḍan* — *pasiduṇḍan*
(he ate, after being hungry).

For the elision of vowel at the end of Kannada uninflected word —

1. for the vowel *a* —

   arasa + *āḷ* — *arasāḷ* (a messenger of the king).
   acca + *āne* — *accāne* (a fine elephant).
   jīya + *emban* — *jīyemban* (he says 'my lord!')
   baḍabaḍa + *ādan* — *baḍabaḍādan* (he became very feeble).
   sāvanta + *ōlagam* — *sāvantōlagam* (an assembly of feudatories).

2. for the vowel *i* —

   dāḻiṭṭan (he made an assault),
   handiṭṭan (?),
   savadiṭṭan (he spent).

3. for the vowel *e* —

   sēsikkidan (he threw holy rice),
   muḍigikkidan (he placed on the head),
   mattellam (all else), *munnaṟivan* (he knows before-hand).

22. The author probably means that in the place of the final vowel, u of the verb kūḍu, the i of *kūḍi* has come as ādēs'a (substitute) and that has been elided in the compound *kūḍirdan*. Similarly u has come as ādēs'a for the final i of the verb *pasi*. The elision of the vowel u takes place in the compound *pasiduṇḍan*.

4. for the vowel *u* —

   suttōle (a coiled *ōle*[23] ?), *hattenṭu* (ten or eight),
   lēsellam (all the good), *sovaḍondu* (a sharp smell).

There is no elision in sandhi for the vowel of the uninflected base of Samskrita and Kannada words if the meaning becomes uncertain.

paṭu + *ēkavākyam* — *paṭuvēkavākyam* (one clever word).
vidhu + *idu* — *vidhuvidu* (this is the moon).
maḍu + *idu* — *maḍuvidu* (this is the pool).
kuḍu + *illa* — *kuḍuvilla* (there is no bend).

53. *ātvadinivarṇadim ma-*
ttōtvadinaitvadinevarṇadim mundakkum
yatvamadavadhāraṇe para-
matvam pintāge ṣaṣṭhiniyamade yatvam.

y is inserted after (1) *ā*, (2) *i*, (3) *ī*, (4) *ō*, (5) *ai*, (6) *e*, (7) *ē* and (8) after *a* when it is an affix of the genitive and followed by the emphasizing *e*.

(1) Example for the insertion of *y* after *ā* —

"*āyirda māḻkeyim para-*
māyuṣyāntambaram........" ‖ 36 ‖

"*kāyalum balu garvadim nelavellavam...*" ‖ 37 ‖

(when protecting the land with much pride).

"*sāyale vēḍi tānīyane dhareyam gāngēya kēḷ*" ‖ 38 ‖

(O Bhishma ! Did he not give his land welcoming death ?)

(2) for *i* —

kaviyār (who is the poet ?),
niṣkāmiyāvaḷ (which woman is without desire ?),

"*baliyam bēḍugumendu kaṭṭidalagum kiḻterde*" ‖ 39 ‖
"*piḍiyendasitāḻapatramam jatiyittam*" ‖ 40 ‖

(Commanding to take, the ascetic gave the sword-like palmyra leaf).

23. *ōle* a coil of palmyra leaf occasionally worn as an ornament in the lobe of a female's ear.

(3) for *ī* —

"īyalbandattu kalpāṅghripamabhimatamam......" ‖ 41 ‖

(The wish-yielding tree came to give the desired thing).

"śrīyam pūrvārjita pu-
ṇyāvattadinaṟasi kāṇbavol kaṇḍan........." ‖ 42 ‖

(He saw like finding after a search fortune on account of the merit of the previous births).

"strīyembanātheyemba-
nyāyada koleyemba........." ‖ 43 ‖

(4) for *ō* —

nōyisidan (he caused pain),
tōyalum (when it was drenched),
hiṇḍalum (when it was squeezed).

"........................amarāṅ-
ganeyar jōyendu pāḍidar jōguḷamam." ‖ 44 ‖

(The celestial women sang the lullaby, 'jō'.)

"..................brahmar
bhōyenalum ballar kole
dhōyenalum ballariṟiyalavarettaṟivar. ‖ 45 ‖

(Brahmins know to shout and to decry slaughter as hedious. What do they know about fighting ?)

(5) for *ai* —

daiyendan (he begged humbly),
raiyodavittu (prosperity came).

"odedadri kṣitisandhipattuviḍe bhaibhai-
yembinam kiḻtu. . ." ‖ 46 ‖

(6) for *e* —

"naḍenaḍeyendēm naḍedudo." ‖ 47 ‖

"toṟeyam pāydetti bandan gaḍa masagi
jarāsandha bhūpan" ‖ 48 ‖

(The king Jarāsandha came raging with his army after crossing the river).

"paseyirdan garuḍavēganripanandaneyol" ‖ 49 ‖

(Garuḍavēga was seated with the princess).

(7) for *ē* —

tēyisidan (he caused to grind), *mēyisidan* (he caused to graze), *ēyendan* (he said 'ē').

". . . . . .bōn-
kane dēvastrīyarandāratiyanugheyughē-
yendu tandettutirdar". ‖ 50 ‖

(The celestial women were waving *ārati* (a platter containing a burning lamp) saying '*ughē, ughē*').

(8) for emphasis —

avaḷaye (her own), *avaraye* (their own).

"ātanaye tōradoḍegaḷ. . . ." ‖ 51 ‖

(his own big thighs).

54. *sadamaḷa karṇā-*
ṭadadantaprakritigaḷgisupratyayamin-
tidirāge yatvamanukriti
padakam mundanukritisvaram nile yatvam.

y is inserted between the Samskrita or the Kannada themes with final *a* and the affix *isu*. *y* is also inserted after imitative sounds with final *a*.

Examples for Samskrita words —

śuddha + *isidan* —*śuddhayisidan* (he purified).
tāra + *isidan* —*tārayisidan* (he made them to cross over).
nirṇa + *isidan* —*nirṇayisidan* (he decided).
pūra + *isidan*—*pūrayisidan* (he finished).

Examples for Kannada words —

ora + *isidan* - *orayisidan* (he caused to tell), similarly *keṟayisidan* (he retreated), *tellayisidan* (he became strong), *neṟayisidan* (he caused them to come together), *ōlayisidan* (he paid homage to).

Examples for imitative sounds —

"paḷapaḷayendālikalgaḷudirduvu nabhadim". ‖ 52 ‖

(the hailstones fell from the sky with the sound *paḷa, paḷa*).

"guḻuguḻugaḻa-
gaḻayenutam pariva parivonal sogayisugum" ‖ 53 ‖

(the running river with *guḻu guḻu* and *gaḻa gaḻa* sounds, looks charming).

55. *avatarisirkumuvarṇada*
ṛivarṇadōtvadagradoḷ svaramire va-
tvavidhānam bahuḷate ya-
tvavatvadoḷ samskritakke tānillendum.

When any one of the vowels — (1) *u*, (2) *ū*, (3) *ṛi*, (4) *ṛī*, (5) *ō*, (6) *au* is succeeded by a vowel, *v* is inserted. There is no arbitrariness[24] regarding the insertion of *y* or *v* in Samskrita.

Examples of usages where the insertion of *y* or *v* is co pulsory.

(1) before the vowel *u* —

"kuḍuvudu kūrmeyalli. . . ." ‖ 54 ‖

(give with affection).

"manuvina mārgam suraguru-
vinaṟivu . . . .
. . . .
. . . . . . *negaḻdanā vibhuvileyoḷ".* ‖ 55 ‖

(the path of Manu, the knowledge of the preceptor of the Devas. . . . . .the lord shone in the world).

(2) before the vowel *ū* —

"pūvina billakoppanodedērisi tāvare nūla nariyam
jēvoḍegaidu. . . . . . ." ‖ 56 ‖

(placing under the feet the horn of the flower-bow, raising it and twanging the bow-string made of lotus fibre).

"... ... ...lalita-
bhrūvangajanikṣucāpasahacaramakkum" ‖ 57 ‖

24. In Kannada there are some usages where insertion or otherwise of *y* or *v* is found. But in Samskrita words, the insertion of *y* or *v* is compulsory.

(the delicate eye-brow will be the companion of the sugar-cane bow of Cupid (*Angaja*).

(3) before the vowel *ṛi* —

"hōtriveyānadhvariyai
bhrātrive nīnuḷida ṛitvijar. . . ." ‖ 58 ‖

". . .kartrivādandinitatiśayamam
taḷdudī kanneyandam." ‖ 59 ‖

(4) before the vowel *ṛī* —

ṛīvendan (he said) *ṛī* (an interjection of warding off reproach and terror), *ṛīvittan* (he recollected ?).

(5) before the vowel *ō* —

gō+am—gōvam (the cow, acc. case),
gōvina hiṇḍu (the herd of cows),
gō+indam—gōvindam (from the cow).

(6) before the vowel *au* —

nauvanēridan (he got into the boat),
glauvam nōḍidan (he saw the moon),
cauvivam (?)

Insertion of *v* is found after *i* and *ī* also.

Examples — *īvivu granthangaḷu* (these are the books),
īvidu grantham (this is the book),
ī+idu—īvidu (this).

In Kannada, the insertion or otherwise of *y* or *v* is found optional in some cases.

Examples — *otte+iṭṭan—ottiṭṭan, otteyiṭṭan* (he mortgaged),
tagave+appoḍe—tagaveyappoḍe, tagavappoḍe (if there is delay),
mātu + ellam — mātuvellam, mātellam (all the talks).
sovaḍu + ondu — sovaḍuvondu, sovaḍondu (a sharp smell).

"... ... ...otti-
ṭṭiruḷikeya kaitavakañji poṟapaṭṭirdan." ‖ 60 ‖

(Being afraid of the dense night, he had started).

Examples for usages in Samskrita where the insertion of *y* or *v* is compulsory —

nadiyellam (all the rivers), *surasindhuve* (the celestial river), *vidhuvilladiruḷ* (the night without the moon).

"*vidhuvilladiruḷ tannaye*
vadhuvillada līle madhuramadhuvillada pū-
dadhiyilladuṇisadēvudō
budharillada sabhe sarasvatīmukha tilakā. ॥ 61 ॥

(Of what worth is the night without the moon, the sport without one's wife, the flower without the sweet honey, the meal without curds and the assembly without the wise ones).

56. *avikritigaḷevarṇamova-*
rṇavantyavenisida nipātamavadhāraṇe ta-
ḷta viśankegaḷenbivaroḷ
vyavaharisadu sandhiyā plutakkamabhāvam.

There is no sandhi when a word denoting *nipāta* (particle), *avadhāraṇe* (emphasis) or *viśanke* (suspicious question) ending with the vowel *e, ē, o* or *ō* is followed by a vowel. Sandhi does not take place also when a *pluta* ending word is followed by a vowel.

Examples for *nipāta* (particle) —

"*arame araḷda bayalda-*
varegaḷa podarugaḷoḷarame eḷadaḷira latan-
taradoḷuḷiduḷidu kādugu-
miruḷappinamarasuviniyaḷam cakrāhvam ॥ 62 ॥

(The cakravāka bird (the ruddy goose), by remaining sometimes in the bushes of field-lotuses and sometimes in the midst of creepers with tender shoots, gives pain to its searching spouse till nightfall).

"... ... ...*elē idalte tuhinakṣōnīdhradutuugasā*
nugaḷoḷ.... ... ..." ॥ 63 ॥

(Is this not in the high plateaus of snowy mountain... ...)

"*are eḍe hastiśikṣaṇa vicakṣaṇarindare*
aśvaśikṣeyim." ॥ 64 ॥

(In some places by experienced elephant-trainers and in some places by the training of horses).

"*ōhō iralim peṛavaṛa*
māhātmyamum ... ..." ॥ 65 ॥

(others' greatness, leave it alone !)

Examples for *avadhāraṇe* (emphasis) —

"*nuḍidane kāvudanē erde-*
giḍadir javaniṭṭurakke ninagīvudanēn
nuḍidane adu kayyadu mē-
ṇnuḍidudu tappugume ganga-cūḍāmaṇiyā." ॥ 66 ॥

"*ātane indranātane guṇōnnatanātane*
ambujōdaram." ॥ 67 ॥

(He alone is Indra, he alone is virtuous, he alone is Viṣṇu).

Examples for *viśanke* (suspicious question) —

"*iniyaṇe belladindiniyanīvane āḥ* ... ...
piridīvanittudam
nenevane ciḥ adam neneyam ..." ॥ 68 ॥

(Is he sweet ? He is sweeter than jaggery. Is he generous ? He is very generous. Does he recollect what he has given ? Never, He does not think about it).

"*āneyo adriyo.*" (Is it an elephant or a mountain ?) ॥ 69 ॥

"*guruvilla karṇanilla guruvina maganilla*
... ...*ennire ennuiniyan kavirājakuñjaran.*" ॥ 70 ॥

(There is not the preceptor (Drona), there is not Karna, there is not the preceptor's son (Ashwathama)... ... ... will you not say, my lord is Kavirājakunjara (the famous among the great poets).

Examples for pluta —

"*hā rāmāā endu sīte bāyaḷidaḷtaḷ.*" ॥ 71 ॥

(Sita lamented loudly crying "Ha ! Rama !").

"*ku kkū kūū endu kōli kūgittagaḷ.*" ॥ 72 ॥

(The cock crowed then, "ku kkū kūū.")

57. *meccinoḷākṣēpakado-*
ḷbeccōvabhyupagamārthademaśabdam ka-
ṭṭaccariya gadārthatvam
biccirkum svaramavidiroḷire khēdadoḷam.

Sandhi does not take place when ō ending words expressing approval or reproach, the word *ema* expressing consent and the *ā* which comes in the place of *gaḍā* (meaning surprise) are followed by vowels. Sandhi does not take place also in lamentation.

Examples — for approval —

"*ententō aḥ kabbamoḷḷitāytu.*"

(Somehow, the kāvya was finished well).

"*ententō ōdina pari lēsu lēsu.*"

(Somehow, the way of reading was nice).

for reproach —

"... ... ...*eḍaridanō avana nosalakkaravam*
... ...*toḍedudakkum.*" ‖ 73 ‖

(If he is dishonest his writing on the forehead (life) will be erased.)

"*muttidanō inde kōṇṭe dhūḷipaṭam.*" ‖ 74 ‖

(If he besieges, the fort will now itself be reduced to dust.)

for the word *ema* —

"*nimagakkema abjagarbhanāyum śrīyum.*" ‖ 75 ‖

(May you have the longevity and prosperity of the god, Brahma.)

"*singamakkema añjen ... ...*" ‖ 76 ‖

(Let it be a lion, I will not fear.)

for the *ā* meaning *gaḍā* —

"*palā amardā inidu gaḍā...*" ‖ 77 ‖

(Milk ! ambrosia ! sweet indeed !)

"*ānā immaḍiyā eraḻkudureyā*
irbargeraḻkaiduvā." ‖ 78 ‖

for lamentation —

"*ayyo akkaṭā indrange kēḍāyte.*" ‖ 79 ‖

(Alas ! Did evil happen to Indra ?)

58. *por̤agoḷagu posatu paḷadeḷa-*
dar̤ikeyadantateyanā samāsāntaradoḷ
ner̤e tāḷdu sandhiyāgavu
tar̤isandidiroḷ svarangaḷāvuvu nileyum. ‖ 68 ‖

When the words *por̤agu* (outside), *oḷagu* (inside), *posatu* (newness), *paḷadu* (that is worn out) and *eḷadu* (that is tender), after dropping their final syllables[25] *gu, gu, tu, du* and *du* respectively are followed by any vowel, sandhi does not take place.

Examples —*por̤a aḍi* (the outside of the foot), *oḷa aṭṭam* (the loft that is inside), *posa aḍake* (new arecanut), *paḷa alagu* (old blade of a sword), *eḷa añce* (young swan.)

59. *parapadapūrvam dvitvā-*
kṣaramāgire pūrvapada caramam hrasvā-
kṣaramāge sandhidōṣam
sarēphamidirāge śithilamendanukaripar.

When the initial letter of the second word is doubled and the final letter of the first is short, the sandhi that is made, is faulty. If the initial letter of the second word is a consonant with *r*, this doubled consonant is considered as slack.

Example of sandhi which is faulty —

"*barisipradhānaram ku-*
ḷḷirisipriya kuśalavārteyam ner̤e kēḷdu
sthiramirduprabhu nuḍiye
prarūḍhamudanādanātanembudamārgam." ‖ 80 ‖

Example where the beginning letter of the second word is a consonant with *r*.

"*misuguttirpa triśūladim ... ...*" ‖ 81 ‖

(with the shining trident......)

praṇayade tripathege naḍedan
triṇētranolavinde tāḷdidan mastakadoḷ. ‖ 82 ‖

25. This dropping of the final syllable occurs in the formation of compounds.

60. *bageyade satriṇābhyavahā-*
rigaḷusirvar gadyakāvyadoḷ nirbandham
pugadendarōcigaḷadam
tegaḻendā gadyapadyakāvyadoḻirkar.

The persons who are not discriminate allow such usage in prose compositions saying that in prose such strictness is unnecessary. On the other hand persons who are discriminative do not allow such usage in both prose and verse compositions.

61. *karegatvadirgeyallade*
paramiṟe padyārdhavākyavēṣṭanadeḍegam
sphuradanukritigam svaramavu
paramire ṟitvakkamante sandhi vikalpam.

Sandhi is optional for the word *kare* when it is followed by *al* and *ira* followed by *ade*. Sandhi is optional also when a half-verse, quotation from Samskrita or when imitative sounds are followed by any vowel. In words followed by *ṟi* also, sandhi is optional.

Example for sandhi not occurring in *al* and *ade* —

kare+*al* — *kare al* (when called),
iṟa+*ade* — *iṟa ade* (without being).
"*bagevoḍaḷunisira ade.*" ‖ 83 ‖

for sandhi occurring in *al* and *ade* —

"*maigareyal pāṇḍavarge neṟedudu barisam.*" ‖ 84 ‖

(The time was ripe for the Pandavas to remain unknown.)

"*irade garjisi boppalan taḷardan javan*
taḷarvandadim." ‖ 85 ‖

(Immediately Boppala roared and started like Yama, the God of Death.)

for sandhi not occurring in a half-verse —

"*alliyiduṇṭembarthado-*
ḷelliyumulloḍeyavanta śabdamumakkum
ellandadoḷam pōlisu-
valli guṇādhikaroḷantevōlenalakkum." ‖ 86 ‖

LĪLĀTILAKAM

A Treatise on Malayalam Grammar and Rhetorics

Translated by

K. N. EZHUTHACHAN

NOTICE

Subscriptions, books for review, exchanges etc. may be sent to

M. Mariappa Bhat,
Editor-in-chief.

University Buildings,
Madras-5.

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Volume XX **Parts I & II**

ANNALS
OF
ORIENTAL RESEARCH

UNIVERSITY OF MADRAS

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1965

(i)	o	5.3 ; 5.4 (examples for singular)
(ii)	a/ina	
(iii)	inda/ili	
(iv)	(ṅ)ge	
(v)	inda	
(iv)	a/ina	
(vii)	ili	

(i)	o	6.1 ; 6.2
(ii)	a	
(iii)	inda	
(iv)	(ṅ)ge	
(v)	inda	
(vi)	a	
(vii)	alli	

ŚABDAMAṆIDARPAṆA

(Continued from A. O. R. Volume XIX - Part - II)

TRANSLATED BY

Dr. A. Shanker Kedilaya, M.A., B.T., Ph.D.

(The words *uḷḷa*, *oḍeya* and *vanta* can be used anywhere to show the presence of a particular thing.

When comparing with things or persons of greater quality the word *antevōl* may be used.)

for sandhi occurring in a half-verse—

banadoḷage pōgi posapū-
vina goñcalanakka ninage tandappen ni-
ninitondu bēgadim ni-
uniniyana paḷkeyoḷirendu sakhi tolaguvudum ‖ 87 ‖

(" I will go into the garden and bring a bunch of new flowers for you. You remain till then in the bed of your lover." Saying so, her companion left her.)

for sandhi not occurring in a quotation from Samskrita—

" ... ... '*kaḥ*
kēnarthikō daridraḥ' enitumanitumam
dharmajam sūṟegoṭṭam." ‖ 88 ‖

(' Who wants what ? Who is poor ? ' Saying so, Dharmaraya gave all those in charity.)

for sandhi occurring in a quotation from Samskrita—

" '*na dēva caritam carane'nisidai*
trilōkeśvarā." ‖ 89 ‖

(O Trilōkēśvara, you have exemplified the saying, ' Do not follow the actions of gods,)

for sandhi not occurring in imitative sound followed by any vowel—

"*kavakkava ele ele.*" ‖ 90 ‖

"... ... ... ū ū pugal
pugalendoccata ūlva kōgileyum..." ‖ 91 ‖

(The cuckoo that cries delightfully " u ū, pugal, pugal.")

for sandhi occurring in imitative sound followed by any vowel—

"... ... chummemba chaṭacchaṭemba..." ‖ 92 ‖

for sandhi not occurring in words followed by ṛi—

"esegum ṛijvāgatam kaṅgoḷisugumaḷa-
vaṭṭirda ṛijvāgatam ... ..." ‖ 93 ‖

for sandhi occurring in words followed by ṛi—

"sarasamṛijuvīranendā-
taruṇiyanoseditṭan ... ..." ‖ 94 ‖

(he gave the girl to him thinking that he was sportive, straightforward and heroic.)

The quotation from Samskrita and the imitative word should be taken as it is and the Kannada suffix should not be added to it. Thus the Samskrita quotation, "navō navō bhavati jāyamānōhna" should not be taken in Kannada as "jāyamānōhnam," "dhagadhaga" should not be taken as "dhagadhagam."

62. *padayugada sandhiyam bē-*
radondasahyōkti puṭṭi māḍuvudam mā-
rgadoḷuḷḷa sandhiyam keḍi-
pudumāgadu tān yathēṣṭamendaṛivuḷḷar.

Sandhi should not be made among words as to give rise to an obscene meaning. Taking sandhi as optional, one should not split up into separate words those that are usually accepted as compounds.

Example for the removal of fault in sandhi.—

"banniya taru ḍakkege sura
honneya taru ḍamarugakke karuviḍidirpā
cennaṅgiya taru ḍāṇege
honnam kuḍuveḍege kalpataru ḍākarasā." ‖ 95 ‖

Examples for the occurrence of obscene meaning due to faulty sandhi.—

asēgaṇita (1) āse[26] + gaṇita the counting of desires.
(2) ā + segaṇi + tā bring the cow-dung.

pūsalesogasu (1) pū + sale + sogasu the flower is very nice.
(2) pūsu + ale + sogasu Is the fart not nice?

posatullāram (1) posatu + ullāram new variegated cushion.
(2) posa + tulla + āram—
posa - new, tullu the pudendum muliebre,
āram - garland.

meccutuṇṇi (1) meccuta + uṇṇi eat with relish.
(2) meccu + tuṇṇi

meccu relish tuṇṇi - penis.

hēlatākōmalāṅgi— ‖ 96 ‖

(1) he + latā + komalāṅgi—

O woman with a body as delicate as a creeper.

(2) hēla + tā + kōmalāṅgi—

Woman with a delicate body, bring the excrement of human-beings.

"...pūṛavakeyam taravēḷanē..." ‖ 97 ‖

(1) pū + ṛavake — bodice with flowers.

(the full meaning—will he not send for the bodice with flowers?)

(2) pūṛa — the aenus, kē — to copulate.

Examples for the faulty usage of keeping the words separate—

asiya oṛe beseda peṭṭige
misuguva aranaide toḷapa kannavuram ce-
lvesedire balavarpa janar
kusumēṣuvamēladavargaḷenisidaravaṛol. ‖ 98 ‖

26. The first meaning is what is intented and the second is the obscene meaning due to faulty sandhi.

[The persons carrying the sheath of the sword, the soldered box, the shining file and the dazzling ear-ornament, were like the companions of the god with the flower-bow (cupid).].

Sandhi should not be spoiled like the wrong usage "*ponna andaḷam*" (golden palanquin).

63. *eraḍum rēphegaḷam tan-*
duravaṇeyim kūḍidantevōl śrutikaṣṭam
bare sandhi māḍalāgadu
karaḍeya girgaṭada danivolamaravavendum.

Sandhis giving rise to sounds disagreeable to the ear as in the joining of two *rēphas*[27] are to be avoided. They will never be agreeable to the ear like the harsh sounds of the instruments *karaḍe*[28] and *girgaṭa*.[29]

Examples for the faulty sandhi of two *rēphas*—

bandaṟṟāmar (the Ramas came);
dēvaṟṟakṣisuge (may the gods protect).

"*mūvaṟṟāyarane māruvantesedirkum*" || 99 ||

Example for the sandhi, disagreeable to the ear—*vidviṭstrīyar* (hostile women)

64. *avadhāraṇeyaniyōga-*
vyavahritiyindire nipāṭaviṣayadoḷalpā-
rthavanāldare vastuvina-
rdhavanusiruttire tagulcuvudu samhiteyam.

When the meaning of *e* denoting emphasis is modified and it joins with another word, sandhi should be made. Sandhi is to be effected also when the particle *are* meaning 'a little' is used in the meaning of 'half'.

Example for the sandhi of *e* of emphasis—

"*māmaranalladilla tanigampina*
maltigeyalladilla..." || 100 ||

27. *r* is termed as *rēpha*.
28. *karaḍe* an oblong drum, beaten on both sides.
29. *girgaṭe* a kind of musical instrument perhaps not well sounding.

(There are not any other trees except mango trees, and no other creepers except the sweet-smelling jasmines).

Example for the sandhi with *are*—

"*kurupatiyan viṣṇu bēḍidan dhareyareyam*" || 101 ||

(Vishnu requested Kaurava to give half of his kingdom).

2. COMBINATION OF CONSONANTS

65. *ire vargaprathamangaḷ*
paradoḷ caṭavargamuḻiye tammatritīyā-
kśaramakkum padavidhiyoḻ
pariharisalbāradalli bahulasthitiyam.

When *k, t, p* are the initial letters of the second word, they are mostly changed to *g, d, b* in combination.

Examples *k* > *g*.

"*paḻagannaḍada pudungoḻe*
koḻesakkadamam tagulci jāngiḍe muttam
meḻsungōdantire pē-
ḻvaḻigavigaḷa kavite budharanerdegoḻisugumē." || 102 ||

(Will the poetry of the low poets who compose verse, putting together with old Kannada, the repulsive sanskrit words, like threading pearls with chillies, delight the learned?)

"*gaḻegūsāḍuvarindranan giriśanan sarvasvamam koṇḍu*
munnuḻivar........." || 103 ||

([The harlots] make Indra to perform childish play on a pole, will take all the possessions of Giris'a (the God Shiva) and abandon him).

t > *d*

kaṇḍeravu — the opening of the eyes.
melḍuḍuge — an excellent garment.

"*...maṇiyuḍidovalum piriya paṇegaṭṭum*" || 104 ||

(a waist-leather ornamented with pearls and a bid forehead band).

"*nirudale nilpuvetta nagegan belargempina sompanalda ba-*
ydere......" ‖ 105 ‖

(a fine head, long smiling eyes, the lips charming with a dazzlingly red colour).

p > *b*

kanbani — tear drop.

"... ... ... *ta-*
nbulila taladol rudram kandalli kanbolanage" ‖ 106 ‖

As it is mentioned above that the change is found mostly, a few exceptions exist.

Examples—

talekattu — a head-tie.
besekōl — a bow for dressing cotton.
ēdupandi— a porcupine.

"*olakaiyolirdu palgiri-*
dolavālangondu... ... ..." ‖ 107 ‖

The letters *c* and *t* do not change to *j* and *d* respectively.

Examples—

kaducāgi — a very liberal person,
kancallam — a smile of the eye,
kadutakku — great cunning,
posatoppige — new cap,
kallatippanam — false notes.

66. *onderadarke rakāra-*
kkandādādēśa rēphegam datvakkam
bandādēśa ralakkam
sandhisadu tritīyavritti katapakkendum.

When *k, t, p* are preceded by *r* which has come as *ādeśa* for *ondu* and *eradu* or for *r* and *l* which has come as *ādēśa* for *d*, the letters *k, t, p* do not change to *g, d, b*.

Example for *r* coming as *ādēśa* for *ondu*—

"*orkaisi billanambuma-*
nurkālgal surigegiltu mandirada gō-
varkalidircida ghōla-
ytarkalolekkatulamiridu kuridariyadar." ‖ 108 ‖

"... ... ... *ortuttembinam tutti dē-*
vaganakkaccariyāge pāri... ... ..." ‖ 109 ‖

(having put into mouth as if it were one morsel, and having jumped out leaving the gods struck with wonder).

"*orpidigulum sitagana*
kappadamum........" ‖ 110 ‖

(One handful of rice and the ragged garment of a vicious wretch).

Example for *r* coming as *ādēśa* for *eradu*.—

"..............*irkōdiyim tīvi nā*
ldesegam sūsi............." ‖ 111 ‖

(having filled through both channels and showering them on four quarters).

"... ... ... *irtalegōjam*" ‖ 112 ‖

(master for two generations).

"*pērirdirppattu tōlum daśamukha kuharā*
tōpamum" ‖ 113 ‖

Examples for *r* which has come as *ādēśa* for *r*—

mārtale - another head, *mārkatte* - another rule,
mārkorala bhairavam - Bhairava with a second voice.

"*mārtappa teregalim tara*
lārtudu tannadige suranadī vibhramamam" ‖ 114 ‖

(The on-coming waves gave to the river the grandeur of the celestial river).

bērpaṭṭan - he was separated.

..............ērpettarērpettaran
paduḷam mālpuducitam...... ‖ 115 ‖

(It is proper to look to the safety of the wounded persons)

Example for *ḻ* which has come as *ādēśa* for *ḍ*—

nāḻpagaraṇam - a country drama,
nāḻtuḍuguṇi - that lives on stolen things of the country.

" *kaḻkiccu taguḻe tammo*
kōḻkuṭṭi ‖ 116 ‖

(When the forest-fire approached, they [animals] struck among themselves with their horns).

" *kāḻtuṟu masagidavoloḍḍidudu kurusainyam* " ‖ 117 ‖

(The army of the Kauravas arrayed itself as the enraged wild-cattle).

" *kāḻpuramāge kāvyarasamarthamumakkramum pratītiyam*
māḻpinegam ... ..." ‖ 118 ‖

(When the aesthetic pleasure flows like a forest-stream and when the meaning and the letters are made easy of comprehension).

Also for *ḻ* appearing as *ādēśa* for *keḷagaṇa* (lower), *k* does not change to *g*—

kiḻkere (the lower tank).

67. *viditasvaradinanādē—*
śada sahajavyañjanagaḷim parada pava-
rgada nelegakkum vatvam
padavidhiyoḷ bahuḷavrittiyim vākyadoḷam.

After vowels and after radical consonants, *p*, *b* and *m* change into *v* in compounds. Some exceptions to this rule are also found. In sentences also *p*, *b* and *m* change to *v*. The consonants after which *p*, *b* and *m* change to *v* should not be those which have come as *ādēśa*.

Examples for the change after vowels

p > *v*.

" *eḷaveṟe dāde kendaḷire nālage māmaradaḷḷegombinoḷ*
miḷirveḷavaḷḷi bālamalardongale kēsaramembinam manan-
goḷe madhumāsakēsari viyōgigaḷemba mrigangaḷam bhayan-
goḷisidudughakīramadakōkilagarjitatarjitangaḷim." ‖ 119 ‖

(The Lion of Vasanta (spring), with the crescent moon as its tusk, the red tender leaves as tongue, the creeper gently shaking in the small branch of the mango tree as the tail, the bunch of flowers as the mane, frightened the separated lovers, the animals, with the threatening roar, represented by the sounds of the parrots and the intoxicated cuckoos).

" *beḷevolanettal kikkiṟida parbida perbāḷe...*" ‖ 120 ‖

(The big plantain trees were seen densely growing everywhere in the fields).

b > *v*

" *naḍuvaṇa karpum kaḍeyaṇa*
kaḍuvelpum tudiya kūrpumesedire janaram
biḍadisale tegeda madanana
niḍiyalargangaḷane pōltuvākeya kangaḷ." ‖ 121 ‖

(Her lovely eyes, black in the middle, pure white at its sharp ends, were like the long flower-arrows of cupid, for shooting people).

m > *v*

" *maravaṇegam bīṇegaman-*
taramāvudu dōṣarahitamridu lalitapada
sphuritasarasōktigam ni-
ṣṭhurakukavikaṭūktigaḷgamēnantaramō." ‖ 122 ‖

(What is the difference between a lute and a wooden stool ? Verily it is the same as existing between a nice saying in flaw-less,

soft and delicate words and the harsh and blunt saying of a bad poet).

"... ... ...*kaḷeyalkā-*
gadu narapatikuḷavanaṟiva paḻavānisanam." ‖ 123 ‖

(One should not remove an old man who knows the family of kings).

Example for the change after radical consonants—

p > *v*

" *bērverasu kāyta palaseḷa*
nīrvonalam kaṟedu tengu......" ‖ 124 ‖

(the jack tree bearing fruits from its root upwards, the coconut tree, which causes to flow stream of water of its tender-coconuts).

"... ... ... *bēṭamam*
haḍedane bāḻge bāḻpoḍinitillada bāḻveṇa-
nēke baḻdapan." ‖ 125 ‖

Did he obtain the pleasures of senses ? If he is just living for living's sake, why should such a living-corpse hold his life ?)

b > *v*.

āḷvalme (the strength of a man),
tōḷvalme (the strength of the arm)
"... ... ...*gēṇvāygevīlade*" ‖ 126 ‖

(having not fallen as a victim to the sword).

"*meyvasavonde pūvinoḷe pōgi mogammuridaḷḷegombi-*
noḷ pāyvudu... ... ..." ‖ 127 ‖

(having obtained satiation in a single flower, it turns to a slender branch).

m > *v*.

"*sātiśayārthamumam me-*
lvātumanoseditiarolidu tavagilladuvam." ‖ 128 ‖

(seeing his wealth and hearing his sweet words, (they) gave with affection, even things which were not available with them.)

p, b, m do not change to *v* after consonants which have come as *ādēśa*.

Example —

for *p*.

"... ... ...*ki-*
ḻpoḍe rasabhāvamirpoḍe mukham suratō-
tsava gōminī mukham." ‖ 129 ‖

for *b*.

"*irvāḷ mūvāḷikki-*
rdurvareyoḷ... ... ..." ‖ 130 ‖

for *m*.

irmaḍi — twice.

"*dhareyōḷvīrada pempina*
naranindirmaḍi bakāriyim mūvaḍi bhā-
skarasutanim nālvaḍi mura-
haranindaivaḍi negaḻteyadhaṭara bhīman." ‖ 131 ‖

(This Bhima of the mighty persons has twice the might of Arjuna, the famous hero, thrice that of Bhima, four times that of Karna and five times that of Krishna.)

Examples of some exceptions to the rule in the sutra that *p, b, m* change to *v* after vowels and after radical consonants.—

for *p*.

keypaṟeguṭṭiyāḍidar—(they danced clapping their hands),
pūpuṇumbu (the flower-arrow),
palpaṟeguṭṭidan (he clattered his teeth).

for *b*.

kaṇbēṭam (sexual pleasure derived from looking),
karbēḍare (the black hunters),

suḍubādu (roast meat),

ā nādu piriya kaṇbīḍu (that land is very pleasing).

for *m*.

bāḷmone (the point of a sword),

pāḷmane (a house in ruins),

katturimigam (musk-deer).

Examples for the changing to *v* in sentences.—

bengevandan (he followed),

taravēḷdan (he told to bring),

nelegevandan (he came to a firm position)

"*divadim kelasakkevarpa divijāṅganeyar.*" ‖ 132 ‖

(the celestial women coming to do work from heaven).

"*tamarūrgervōpa kulajāṅganeyar*
kamalōdarange paḍedar mudamam." ‖ 133 ‖

(It was a pleasure to Krishna to see the well-born ladies, going to their native villages).

"*kāmana garavāṭigevarpante sutti barpuvu-*
giḷigaḷ." ‖ 134 ‖

68. *ire yalarahitavyañjana*
paramāgi sakāramalli bahuḷam catvam
are eḍeyoḷ jatvam mē-
ṇare eḍeyoḷ sankhyeyāge niyatam chatvam.

s is often changed to *c*, *j* and *ch* after consonants with the exception of *y* and *l*. The change into *ch* is found in numbers.

Examples of *s* changing to *c*.—

"... ... ...*nu-*
ṇcarada tiṇpu ghanaghōṣagabhīram." ‖ 135 ‖

(the thickness of the soft, gentle sound was as solemn as that of the clouds).

"...*īncaradināṇati māḍidudunmadāḷi*..." ‖ 136 ‖

(the intoxicated bees were giving command by their sweet sounds).

s > *j*.

munjūr (the front-eaves of a house),

munjeṟangu (the front-end of a female's garment),

tanjoḍar (an extinguished lamp).

"... ... ...*kattida pon-*
jurigeyoḷam janamanēm manaṅgoḷisidudō." ‖ 137 ‖

(with the golden knife tied, how much did it fascinate the minds of the people ?)

s > *ch*

"*padineṅchāsira lōhavakkareya jātyaśvanga-*
ḷirchāsiram
madamam mukkuḷisirda dantighaṭegaḷ
nūrchāsiram." ‖ 138 ‖

(eighteen thousand horses of good breed clad in iron-armours, two thousand elephants in rut and a hundred thousand)

Examples of some exceptions.—

"*kaṇsōlamanariyan para-*
veṇsuravadhugeṇeyenippoḍam toḍardātan
mēṇsuranakkume acalapa-
vaṇsari kīḷsarige vāranahitakritāntan." ‖ 139 ‖

"*sōneya kesargaḷalardalara beḷsari*..." ‖ 140 ‖

(the mire due to rain and the white rain of the flowers in bloom).

"*kaḷsavige kuḍidu dhanamam.*" ‖ 141 ‖

Examples of *s* not changing to *c*, *j*, *ch* after *y* and *l*.—

keysurige (a small knife).

"*bāysavige meysavi kaṇsaviyappa rūpu*..." ‖ 142 ‖

kalsere (a handful of stones ?)
melsaram (a gentle sweet sound).

"... ... ...*māvinoḷ*
masagutamirpa balsoneya sōnege kāncana kētakīvana-
prasaradalargaḷōleguḍe... ... ..." ‖ 143 ‖

(The strong, continuous drizzle of the watery juice exuding from the mango-trees was falling on the flowers of the fragrant screw-pine).

As it is said that the change is often, *s* coming after vowels change to *c* and *j* in some cases.—

muccere (three palmfuls),
muccāl (three rows),
tuḍujoḍar (a trimmed lamp).

69. *modaloḷ hrasvaikasvara-*
modave param svaramadāge naṇalayaḷanga-
ḷgudayisugum dvitvam pū-
rvadīrghakavyayake varṇatatigadvitvam.

When a monosyllabic preceding word with a short vowel ending in *n, ṇ, l, y, ḷ* meets with an initial vowel, the final consonant *n, ṇ, l, y* or *ḷ* is doubled. If the vowel of the preceding word is long, or if the preceding word is a particle or it contains more than one syllable, the final consonant *n, ṇ, l, y* or *ḷ* is not doubled.

Example for the doubling of *n*.—

"*biḍumuḍi bennanappaḷise.*" ‖ 144 ‖

(When the loose braid of hair was striking the back).

for the doubling of *ṇ*—

"*kaṇṇim kāṇaḷ citrada*
peṇṇantevoluṇṇaḷā..." ‖ 145 ‖

(she will not see with her eyes and will not eat as if she is a portrait)

"*manadoḷ dayamilladavana kaṇṇēm*
puṇṇēm." ‖ 146 ‖

(What about one's fortune or poverty, if he has no compassion ?)

"*eṇṇeyoḷaranēṟala tani-*
vaṇṇannuṇṇisidanabjabhavan..." ‖ 147 ‖

(Brahma, the god of creation, smoothened the ripe rose-apple in oil).

"*ponnuḷḷavane kulīnan*
cennan kali satyavādiyenisugumadaṟin-
dinnum ponnane paḍevudu
ponnim samanisugumalte peṇṇum maṇṇum. ‖ 148 ‖

Is it not a fact that both women and land are available for only the rich ? As nobility, beauty and truth go with wealth, one must try to amass more wealth.)

for the doubling of *l*.—

"*kallellam kisugal mara-*
nellam... ...*māvimmāvu*... ..." ‖ 149 ‖

(all the stones are rubies, all the trees are ... mangoes and sweet mangoes).

"*nellum kaungum māvum*
malligeyum... ... ...
hullum huṭṭigeyum... ... ..." ‖ 150 ‖

(the paddy, the arecanut tree, the mango, the jasmine . . . . grass and raiment).

for the doubling of *y*.—

"*meyya masi korala bakkaḷe*
poyye pugilgareva keyya kankarike..." ‖ 151 ‖

(the dirt of the body, the *bakkaḷe* (an ornament ?) of the neck, the *kankarike* (a wrist-ornament furnished with bells) jingling when beaten.)

for the doubling of *ḷ*—

muḷḷāgi (having become a thorn).
kaḷḷāṭam (theft).

"*oḷḷāḷeḍegōdanodaṟi bhaṭṭanoḷovajan.*" ‖ 152 ‖

"...*bēḷparellam kodaḷiverasu timban nāgadēvan* ‖ 153 ‖

Example for non-doubling when the vowel of the preceding word is long.—

for *n*.—

tānellam - (*tānu* - he, *ellam* - all).
bānuddam (to the height of the sky),
ēnāytu (what happened ?)

"*mīnāgiyumesaḍiyāgiyḍmēnāgiyum.*" ‖ 154 ‖

(having become a fish, crab and everything)

for *ṇ*—

ēṇuṇṭu (there is a border)

"*nāṇam pingisi mugdhege*
jāṇam kaikoḷisuvante..." ‖ 155 ‖

(like the removing of shyness in a maiden and making her clever).

for *l*.—

"*kēlam māḍuva tiguriya*
kōlantevolirdu... ... ..." ‖ 156 ‖

(being like the stick of the potter's wheel which makes the earthen vessels).

for *y*.—

bāyārvaḷ (she laments),

"*īyaliṟiyal śaraṇbuge*
kāyal... ... ..." ‖ 157 ‖

(to give, to fight and to protect when one seeks refuge)

"*tāyōrvaḷ tande bēre... ...*" ‖ 158 ‖

(one mother, different father)

for *ḷ*.—

tōḷāṭam (playful movements (of small children) with their arms),

bāḷoppam (the shining of the sword).

"*āḷōḷiya mānasange baḍavange...*" ‖ 159 ‖

(to a poor man, to a person one among the mob).

Example for non-doubling in the case of a particle.—

"*kali dalivan javanalliyuṇḍigedandanō.*" ‖ 160 ‖

(He brought a ticket of free passage from Yama ! He is really the hero !)

Examples for non-doubling in the case of the preceding word having more than one syllable.—

paṟalellam (all the stones)
todaḷuṇṭe (is there untruth)
pavaṇillam (there is no measure)

"*saraṇārumoḷare khaḷasam-*
saraṇadoḷ... ... ..." ‖ 161 ‖

(Among the company of the wicked, is there any person who will be the refuge ?)

"*paralellam muttu māṇikam pasaṟegaḷ*
parusangaḷ... ... ..." ‖ 162 ‖

(All the stones were pearls and rubies, the slabs the touch-stones.)

"*... ... ...enna mātinoḷ todaḷuṇṭē.*" ‖ 163 ‖

(Is there untruth in my word ?)

70. *dhātugalum paramādoḍa-*
jātam dvitvam yakāradalli vikalpam
mātēnuyneysuyba-
ydhātugaḷoḷ dvitvamalladilla vikalpam.

There is no doubling when the mono-syllabic verbal base ending in *n*, *ṇ*, *l*, *y* or *ḷ* is succeeded by *al*. But in the case of the verbal base ending in *y*, the doubling is optional. In the cases of the verbal bases, *uy*, *ney*, *suy*, and *bay* meeting with *al* or a vowel of an inflectional suffix, the doubling is obligatory.

Examples for non-doubling.—

esaltakkan (fit to shoot),
tinalkoṇḍan (he took to eating),
uṇalbandan (he came to eat),
melalpōdan (he went to eat),
kolalbagevan (he intends to kill),
kolalsārdan (he approached to kill),
kaḷalnōḍidan (he tried to steal).

Examples for optional doubling in case of *y*.—

poyalum, *poyyalum* (when beat),
koyalum, *koyyalum* (when cut).

In the case of the verb *āray* (to search), though the first vowel in the word is long, though it is dissyllabic, when it meets with *al*, or the vowel of an inflectional suffix, the doubling is optional.—

ārayalum, *ārayyalum* (when searched),
ārayim, *ārayyim* (you search),
āraye, *ārayye* (on searching) etc.

Examples for obligatory doubling in the case of the words, *uy* etc.

uyyan (he will not take),
neyyar (they will not weave),
suyyay (will you not sigh ?).

bayyavu (they will not abuse).
uyyalum (when they took),
neyyalum (when they wove), etc.

There is no doubling when the vowel *e* is affixed to the verbal base ending in *n*, *ṇ*, *l*, *y* or *ḷ*.—

ene (when said),
kole (when killed)
uṇe (when ate) etc.

71. *pratiṣēdhada dhātuge mun-*
de tarumbe vibhakti pūrvakālakriyeyoḷ
pratiṣēdhadadembudu mun-
de tōṟe mēṇ dvitvavritti nityamenikkum.

The doubling or the final *n*, *ṇ*; *l*, *y* or *ḷ* is obligatory when to the verbal base is added the inflectional suffix, meaning negation, or the suffix *ade*, meaning negation in the past tense.

Examples for the inflectional suffix of negation.—

ennan (he does not say),
ennar (they do not say),
uṇṇan (he does not eat),
uṇṇar (they do not eat),
mellay (you do not eat),
mellar (they do not eat),
bayyen (I will not abuse),
bayyevu (we will not abuse),
koḷḷen (I will not take),
koḷḷevu (we will not take),

Examples for adding ade.—

ennade (without saying),
tinnade (without eating),
uṇṇade (without taking meal)

ollade (without accepting),
bayyade (without abusing),
kollade (without taking).

There is no doubling to the verbal base *kal* (steal) anywhere.—

kalalpōdan (he went to steal),
kalalbandan (he came to steal),
kalade bandan (he came without stealing) etc.

FIRST CHAPTER IS ENDED.

ದಾಸರೆಂದರೆ ಪುರಂದರ ದಾಸರಯ್ಯ

ಶ್ರೀ ಪುರಂದರದಾಸರ ಜೀವನ - ಭಕ್ತಿಮಾರ್ಗ - ತತ್ತ್ವೋಪದೇಶಗಳು

ಪ್ರಾ. ಶ. ಶ್ರೀನಿವಾಸ, ಎಂ. ಎ.

ಎನ್ನ ಕಡೆಹಾಯಿಸುವುದು ನಿನ್ನ ಭಾರ ।
ನಿನ್ನ ನೆನೆಯುತಿಹೋದೇ ಎನ್ನ ವ್ಯಾಪಾರ ॥
ಎನ್ನ ಸತಿ ಸುತರಿಗೆ ನೀನೇಗತಿ ।
ನಿನ್ನವ ಎಂಬೋದು ಹೀಗೆರೀತಿ ॥

(ಪು. ಕೀ. ಭಾಗ 3—100)

ಎಂದು ಮಮಕಾರ ರಹಿತರಾಗಿ ಮುದ್ರಾಂಕಿತರಾಗಿ, ಹೆಗಲಿನಲ್ಲಿ ಜೋಳಿಗೆ, ಕೈಯಲ್ಲಿ ತಾಳ ತಂಬೂರಿಗಳನ್ನು ಧರಿಸಿ ಮೈಮರೆತು ಸದಾ ಶ್ರೀಹರಿಯ ಮಹಿಮೆಗಳನ್ನು ಹಾಡುತ್ತ ಊರೂರು ಅಲೆದು ಭಿಕ್ಷಾನ್ನದಿಂದ ಹಸಿವನ್ನು ಇಂಗಿಸಿ ಲೋಕದ ಡೊಂಕನ್ನು ತಿದ್ದುತ್ತ, ಪರಿವ್ರಾಜಕ ಜೀವನ ನೆಡೆಸಿದ ಮಹಾನುಭಾವಿಗಳು ದಾಸ ಶ್ರೇಷ್ಠ ಶ್ರೀ ಪುರಂದರ ದಾಸರು.

ತಮ್ಮ ಜೀವನದ ಪೂರ್ವಾರ್ಧದಲ್ಲಿ ಕಡುಲೋಭಿಯಾಗಿ ನವಕೋಟಿ ನಾರಾಯಣ ನೆಂದು ಕೀರ್ತಿಗಳಿಸಿ ನೆರೆನಂಬಿ ಬಂದ ಆರ್ತರಿಗೆ ಕಿಲುಬುಕಾಸನ್ನೀಯದೆ ಬಾಳಿದ ಇವರು ಉತ್ತರಾರ್ಧದಲ್ಲಿ ಕಡುವಿರಾಗಿಯಾಗಿ ಧನವನ್ನೆಲ್ಲಾ ಕೃಷ್ಣಾರ್ಪಣಮಾಡಿ ಕೈಯಲ್ಲಿ ತಾಳ ತಂಬೂರಿಹಿಡಿದು ಮನದಲ್ಲಿ ಗೋವಿಂದನ ಭಜಿಸುತ್ತ ಊರುಊರು ತಿರುಗಿದರು.

ಪುಣೆಗೆ ಹದಿನೆಂಟು ಮೈಲಿ ದೂರವಿರುವ ಪುರಂದರಗಡ ಇವರ ಜನ್ಮಸ್ಥಳ. ಶಾಲಿ ವಾಹನ ಶಕ ಸು. ೧೪೦೬ರಲ್ಲಿ ಇವರ ಜನನ. ಪೂರ್ವಾಶ್ರಮದ ಹೆಸರು ಶ್ರೀನಿವಾಸನಾಯಕ. ತಂದೆ ವರದಪ್ಪನಾಯಕ, ಹೆಂಡತಿ ಸರಸ್ವತಿ. ಐಶ್ವರ್ಯದ ಹಮ್ಮಿನಲ್ಲಿ ಮೈಮರೆತು ಪಾರಮಾರ್ಥವನ್ನೂ ನಿರ್ಲಕ್ಷಿಸಿದ್ದಾಗ ಹೆಂಡತಿಯ ಮೂಗುತಿಯ ನೆಪದಿಂದ ಶ್ರೀಹರಿಯು ಬ್ರಾಹ್ಮಣ ವೇಷದಲ್ಲಿ ಬಂದು ಇವರ ಕಣ್ಣು ತೆರೆಸಿದನೆಂದು ರೂಢಿಯಲ್ಲಿರುವ ಕಥೆಯಿಂದ ನಾವು ಅವರ ಜೀವನವನ್ನು ತಿಳಿಯುತ್ತೇವೆ. ಈ ಕಥೆಯನ್ನು ಪುಷ್ಟೀಕರಿಸಲು ದಾಸರ ಕೀರ್ತನೆಗಳಲ್ಲೂ, ನಂತರಬಂದ ವಿಜಯದಾಸರೇ ಮೊದಲಾದ ದಾಸಪಂಥದವರ ಪುರಂದರ ದಾಸರ ಸ್ತುತಿಗಳಲ್ಲೂ ಆಧಾರಗಳು ದೊರೆಯುತ್ತವೆ. ಶ್ರೀ ದಾಸರನ್ನು ನಾರದರ ಅವತಾರ ವೆಂದು ನಂಬಿದವರೂ ಉಂಟು.

ವೈರಾಗ್ಯಪ್ರಾಪ್ತಿಯಾದ ಕೂಡಲೇ ಪುರಂದರದಾಸರು ಹೆಂಡಿರುಮಕ್ಕಳೊಡನೆ ವಿಜಯ ನಗರಕ್ಕೆ ಬಂದು ಶ್ರೀ ವ್ಯಾಸರಾಯರಿಂದ ಮಂತ್ರೋಪದೇಶ ಪಡೆದು ಅವರು ನೀಡಿದ 'ಪುರಂದರ ವಿಠ್ಠಲ' ನೆಂಬ ಅಂಕಿತದಲ್ಲಿ ಅಸಂಖ್ಯಾತ ಕೀರ್ತನೆಗಳನ್ನು ಹಾಡಿ ಕುಣಿದರು. ಸುಮಾರು

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Subscriptions, books for review, exchanges etc. may be sent to

M. MARIAPPA BHAT,
Editor-in-chief.

UNIVERSITY BUILDINGS,
MADRAS-5.

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Volume XXI **Part I**

ANNALS OF ORIENTAL RESEARCH

UNIVERSITY OF MADRAS

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1966

నకు స్వరవర్ణోచ్చారణ రీతులను దెలుపుటకును, వానిని సంరక్షించుటకును

ప్రాచీన భారత దేశమున

గూడ 'ప్రాతిశాఖ్య'లను వ్యాకరణగ్రంథములు వ్రాయఁబడినవి. ఆ భాగమునకు 'శిక్షాధ్యాయ' మనఁబడును. "అథః శిక్షాం వ్యాఖ్యాస్యామః, వర్ణః (letter), స్వరః (accent), మాత్రా,, (quantity) (హ్రస్వ, దీర్ఘ, ప్లుతములు) బలం (organs of pronunciation) (వర్ణోత్పత్తిక్రమము), సామ (delivery) (ఉచ్చారణ రీతి), సంతానః (euphonic laws - సంధివలన మార్పులు) ఇత్యుక్త శిక్షాధ్యాయః" ? తైత్తిరీయారణ్యకము). ఆధునిక భాషాశాస్త్రమున దీనిని ధ్వనిశాస్త్ర (phonetics) మందురు. సంస్కృతవైయాకరణులు ధ్వనులను స్థాన, కరణ, ప్రయత్నాది భేదములతో వర్గీకరించి, వాని రూపములను వివరించిరి. అప్పటికే విభక్తు లేడని నిరూపింపఁబడినవి. ప్రాతిశాఖ్యల తర్వాత క్రీ. పూ. 700 సం. ప్రాంతమున 'యాస్కుఁడు' నిరుక్తమను భాషాతత్త్వ పరిశీలన గ్రంథమును రచించి, యందు భాషాభాగములను "నామాఖ్యాతోపసర్గనిపాత !"లని పేర్కొనినాఁడు. అతఁడు శబ్దముల వ్యుత్పత్తి ధాతువుల నుండి గలుగునని తెలుపుచు నందలి ధ్వనిపరిణామములను నేఁటి శబ్దశాస్త్రజ్ఞుల ధోరణిలో వర్ణలోపాహాగమ వ్యత్యయాదుల (syncope, Anaptyxis, Metathesis etc.,) మూలమున జరుగునని కూడ స్పష్టపఱచినాఁడు. ధాతువు ప్రత్యయముల మూలమున శబ్దోత్పత్తి యగునని యితఁడు తెలిపినాఁడు. కాని గార్గ్యుడు మొదలైన వారీధాతువాదము నంగీకరింపలే దా కాలమున. ధ్వన్యనుకరణశబ్దములకు (Onomatopoetc words) భాషలో నవకాశము లేదని ఔపమన్యుఁడు తలఁచెను. ఇట్లు భాషోత్పత్తినిఁ గూర్చికూడ వాదోపవాదము లా కాలమున పెరిగినవి. తర్వాత శబ్దార్థసంబంధము నిత్యమా? సాంకేతికమా? యను విషయము (Semantics) ను గూర్చి పతంజలి తన మహాభాష్యమున పశ్పశాహ్నికములో చర్చించి, శబ్దార్థసంబంధము నిత్యమే యైనను,

ŚABDAMAṆIDARPAṆA

(Continued from A. O. R. Volume XX - Part - I & II)

TRANSLATED BY
Dr. A. Shanker Kedilaya, M.A., B.T., PH.D.

CHAPTER II

NOUNS

72. *kriyeyam nuḍiyaduḍu vibha-*
ktiyanilladudarthamulḷudantadu liṅgam
niyatacaturbhēdamadā-
raye krittaddhitasamāsanāmasthitiyim.

The one that which does not express verbal action, *kriye* and has no case-terminations, *vibhakti*, but embodies meaning, is a nominal base, *linga*. It is of four kinds :—

(1) Verbal forms
(2) Nominal bases with certain suffixes
(3) Compound Nouns
(4) Simple Nouns

Examples for attaching case-suffixes. Verbal forms—Verbal forms are made like—

māḍida	—	done
bēḍida	—	begged
nōḍida	—	seen
kūḍida	—	joined

After making these verbal forms the case-suffixes are to be added like—

māḍīdan	— one who did (nominative)
māḍidanam	— (accusative)

mādidanim	— (instrumental)
mādidange	— (dative)
mādidanattanim	— (ablative)
mādidana	— (genitive)
mādidanoḷ	— (locative)

Usage—

"........*tanna nīḷda jasadim*
beḷdingaḷam mādidam" ‖ 164 ‖

(He spread moonlight by his expansive fame).

"........*bēḍidaniṣṭamam salipudum*
karṇange janmavratam" ‖ 165 ‖

(Giving the desired object is the (janmavrata) in-born observance of Karṇa).

"... ... ... *kūḍidan-*
geraḍam tā bagevātanum narakadoḷ
bīḻvalligēm sandeyam" ‖ 166 ‖

(Is there any doubt that a person thinking evil to his help-mate will fall into hell ?)

Secondary Nominal bases.—They are formed by means of suffixes as in *aḍapavaḷa* - a man who carries his master's betel-nut pouch, *maḍivaḷa* - a washerman. Here the suffix *vaḷa* (one who is employed in) is added to the nominal bases, *aḍapa* (betel-nut pouch) and *maḍi* (cleansing of the cloth).

The case-suffixes are added afterwards as in—

aḍapavaḷam	(Nom.)
aḍapavaḷanam	(Acc.)
aḍapavaḷanim	(Ins.)
aḍapavaḷange	(Dat.)
aḍapavaḷanattanim	(Abl.)
aḍapavaḷana	(Geni.)
aḍapavaḷanoḷ	(Loc.)

The seven case-suffixes are added to the six compounds also.

Examples of adding case-suffixes to Kannada compounds.—

tengāḷi	the south wind (Nom.)
tengāḷiyam	(Acc.)
tengāḷiyim	(Inst.)
tengāḷige	(Dat.)
tengāḷiyattanim	(Abl.)
tengāḷiya	(Geni.)
tengāḷiyoḷ	(Loc.)

Similarly case-suffixes are to be added to Kannada compounds like—

immāvu	— a sweet mango
iraidu	— ten
kuḍuvillan	— he, with the bent bow
maragiḍuballipul-poḍarpakkimigangaḷ	— trees, plants, creepers, grass, bushes, birds and animals
mungay	— the elbow.

Samskrita compounds like—

puravana	— park
nīlōtpala	— the water-lily
triśūla	— trident
sadaya	— with compassion
tarulate	— trees and creepers
jitamadana	— one who has conquered Madana, or cupid, etc.,

can be used as nominal bases. Case-suffixes can be added to these also as in—

puravanam	(Nom.)
puravanamam	(Acc.)
puravanadim	(Inst.)
puravanake	(Dat.)
puravanadattanim	(Abl.)

puravanada (Geni.)
puravanadoḷ (Loc.)

ādaviṣṇu (one who has become Viṣṇu, the supreme lord), the Kanada *gamaka samāsa* (consecutive compound) and *piridīva* (one who gives bountifully) the Kannada *kriyā samāsa* (verbal compound) are *kritpraviṣṭa liṅgas* (Nominal bases which have entered the incomplete verbs).

To these also, case-suffixes can be similarly added.

Usages.—

"... ... ... *jaladani-*
bhōrasthalanādaviṣṇuvijayādityam" ‖ 167 ‖

(Vijayāditya who is like Viṣṇu, has a chest with the lustre of [dark] clouds).

"*piridivam nile nuḍivam*
seragam beragam pratāpi..........." ‖ 168 ‖

(He gives bountifully and talks impressively..............).

Examples for Ready Nouns.—

arasa — king
indra — the Lord of Swarga
mola — hare
varāha — pig
hariṇa — deer
mūṣika — mouse

To these the seven case-suffixes may be added as eg.—

arasan (Nom.)
arasanam (Acc.)
arasanim (Inst.)
arasaṅge (Dat.)
arasanattaṇim (Abl.)
arasana (Geni.)
arasanoḷ (Loc.)

indubimbada molam — the hare in the disc ofthe moon.
kalimūkavarāham — the valorous Mūkavarāha.
agnimitranahariṇam — the deer of Agnimitra.
vināyakana mūṣikam— the mouse of Vināyaka.

"*arasam mūrkham sacivar*
saraswatīdrōhar ... ..." ‖ 169 ‖

(The king is stupid and the ministers are the enemies of learning).

"... ... ... *āḍidanindranindraranitum*
kaivāramam māḍidar" ‖ 170 ‖

(Indra danced and all the other Indras (served) praised ?)

The word *arasu* (king) is also used instead of *arasan* (king).

The verbal root (*dhātu*) which denotes action is not a nominal base. eg.—

nōḍu — see
bēḍu — beg
isu — to shoot, as an arrow
pasu — to divide etc.

73. *bhūtabhaviṣyatkriyegaḷu-*
pētavibhaktigaḷanuḷiye krittappuvasam-
bhūtam sampratividhigaḷo-
ḷā teṟadim madhyamōttamakriyegaḷoḷam.

When the suffixes of the verbs (of third person singular) with their augments in the past tense and future tense are removed, we get the *krits*, i.e. verbal bases. We do not similarly get them from verbs which are in the present tense or which are in the imperative mood, and in the verbs of second and first persons. Case suffixes cannot be added to such verbs,

Examples for the verbal base formed from the verb in the past tense.—In the word *nalidam* (he) rejoiced, when the suffix

am is removed, we get the verbal base *nalida.* The (nominal) case-suffixes are then added as in —

nalidam (one who rejoiced (nom.),
nalidanam (acc.), etc.

Usages.—

nalidam (he) rejoiced,
bandam (he) came, etc.

" ...*bāḻdanendu madanam nalidam naḍe*
nōḍi cūtamam " ‖ 171 ‖

(Looking intently at the mango tree, cupid rejoiced, saying 'I live').

" *madagajaveradaṟa bālada*
modalam piḍidettiyotti nurguttireyā
syadinoguva raktamuriyene
tidiyottuva kammaṟanbolirdam bhīmam " ‖ 172 ‖

(Bhima, looked like a blacksmith pressing the bellows, when he was pulling towards him the two elephants in rut, catching them by their tails, raising, pressing and crushing them, while the blood that was emitting from their mouths looked like fire).

" ... ... *bandanīgaḷ*
peṟanallam durjayam kauravakuḷanaḷinī-
kunjaram bhīmasēnam " ‖ 173 ‖

(None other than the invincible Bhimasena, the elephant to the cluster of those lotuses, viz. the Kauravas, has come now).

Examples for the verbal base formed from the verb in the future tense—

bēḍuvam — (he) who requests
poyvam — (he) who beats

Examples of verbs from which we do not get *krits* or verbal bases and to which case suffixes cannot be added —

nōḍidapam[1] — (he) sees
māḍidapam[1] — (he) does
kuḍu[2] — give
tuḍu[2] — wear
bēḍiday[3] — you (sg.) requested
bēḍidir[3] — you (pl.) requested
pāḍuven[4] — (I) will sing
pāḍuvevu[4] — (we) will sing, etc.

74. *Vinutakriyātmakaṅgaḷu-*
menisuva samskritada bhāvavacanaṅgaḷanā
ydaniṟarkamisupratyaya
vane pattisi niṟise barkumā krillingam.

Krilliṅgas, verbal nominal bases, can be formed by the addition of the suffix *isu* to Samskrita abstract verbal nouns, which also contain the sense of verbs.

Examples :—

bhāvisidan — (he) thought
bhaṅgisidan — (he) humbled
bhāgisidan — (he) divided
raṅgisidan — (he) coloured
rāgisidan — (he) loved
bhōgisidan — (he) enjoyed
prērisidan — (he) persuaded
varṇisidan — (he) described
vartisidan — (he) occupied himself with
tarjisidan — (he) threatened
carisidan — (he) walked about
carayisidan — (he) walked about

1. Present tense,
2. Imperative,
3. 2nd persons of the past,
4. 1st persons of the future,

dharisidan — (he) supported
dharayisidan— (he) supported.

" ... ... *jalanidhi jala-*
caracayamam ratnacayamumam dharisuva vol " || 174 ||

(like the sea bearing in it the multitudes of water creatures and heaps of jewels).

75. *samupattakriyeyum va-*
kyamaleyum sukaviracitanamamadadan-
damargum lingam marga-
kramamam kanalke barpudadyara krtiyol.

Verbs and sentences when used as nouns by great poets, become nominal bases. Such usages are found in ancient works.

Examples for Verbs.—

namōstugaḻirpandadinirdan (*namōstugaḻ* means savaṇas, the Jaina monks). He was there like the Jaina monks.

Examples for sentences :—

guṇakke nallaganēśan for good qualities, he is the good Ganeśa. *sorkānēgaḻankam.* one who controls the elephants in rut.

" ....*ahimsāparamō dharmamem-*
budanī tatsaviturvarēṇyar aṟidar trailōkya-
cūḍamaṇi " || 175 ||

(These Brahmins knew that non-killing is the best of the Dharmas).

" *tōlgoppuvanāldara kaiduvottara dēvam.*" || 176 ||

76. *kṣitiyoḻe rūḍhānvarthān-*
kitamenda nāmamaṟige mūdeṟanasamā-
sateyoḻ nelasirpudu ni-
ścitanāmam pancavarṇakrita parimāṇam.

Ready nouns are of three kinds :—

1. *rūḍha nāma, niścita nāma* or *diṭa nāma* common noun,
2. *anvartha nāma* such, the meaning of which is self-evident, and
3. *ankita nāma* proper nouns.

The *rūḍha nāma*, common noun may consist of letters from one to five (without forming any compounds).

Those of self-evident meanings are of two kinds :—

a. *guṇānurūpa* such as refer to properties, and
b. *arthānurūpa* such as refer to condition.

Examples for *Rūḍha Nama* (common nouns).—

nelam — earth
polam — field
calam — resoluteness
jalam — water, etc.

Examples for *guṇānurūpa anvartha nāma*—

dāni dayāparanatyabhi-
māni-parākrami yaśōrthi nītijnan vi-
dyānilayanenipa nripan || 177 ||

(The king was generous, self-respecting, heroic, longing for fame, knowing the rules of right conduct and full of knowledge.)

Examples for *arthānurūpa anvartha nāma*—

heḻegālan — one who cannot use his feet
niḍumūgan — one with a long nose
kusigoralan — one with a short neck
savaṭevāyan — one with deformed mouth ?
gulliganṇan — one with an eye on the ball of which a pustule has formed
haridaleyan — one whose head has been severed from the body

Examples for *ankita nāmas* (proper nouns).—

kāṭan	—	Kāṭa
kasavan	—	Kasava
dūḍigan	—	Duḍiga
mācan	—	Māca
māran	—	Māra, etc.

Such names without any meanings attached to them are found in all languages.

Examples for the *rūḍha nāma* (common noun) consisting of letters from one to five.—

pū	—	flower
maram	—	tree
hottage	—	book
kavaḷige	—	a pack or bundle of betel or plantain leaves
kaṭṭavattige	—	the hatchet of a village goddess.

77. *oḷḷitu mellitu beṭṭitu*
teḷḷitu basidasidu kaḍidu niḍidinidemban-
tulluvu tu du kaḍeyene kai-
koḷḷim guṇavāci mēṇ tu kāram dvitvam.

The words which terminate in *tu* and *du* as in—

oḷḷitu	—	good
mellitu	—	soft
beṭṭitu	—	hard
teḷḷitu	—	thin
basidu	—	sharp
asidu	—	slender
kaḍidu	—	strong
niḍidu	—	long
inidu	—	sweet

are adjectives. Those with final *tu* may double the *t* of this syllable.

Examples—

beṭṭitu ; beṭṭittu	—	hard
daṭṭitu ; daṭṭittu	—	thick
oḷḷitu ; oḷḷittu	—	good
mellitu ; mellittu	—	soft
teḷḷitu ; teḷḷittu	—	thin
tōrittu	—	big
nērittu	—	straight
kūrittu	—	sharp
uddittu	—	tall
nuṇṇittu	—	smooth
taṇṇittu	—	cool
biṇṇittu	—	heavy
guṇḍittu	—	deep
agalittu	—	extensive
doḍḍittu	—	large
ballittu	—	strong, etc.

Examples for words terminating in *du*—

basidu	—	sharp
asidu	—	slender
kaḍidu	—	strong
niḍidu	—	long
karidu	—	black
biḷidu	—	white, etc.

78. *aduviduvuduvāvuduve-*
lladu pēṟatēnpēṟadenippa śabdaṅgaḷ ta-
ppade sarvanāmamakkum
vidagdharivanaṟidu niṟike liṅgasthitiyoḷ.

The words—

adu	—	that
idu	—	this
udu	—	the middle one

āvudu — which
elladu — all
peṟatu — another
ēn — what
peṟadu — another, etc.

are called pronouns. These also are used as the nominal bases. (These also conform to the three genders.)

79. *ēnemba sarvanāmam*
tānadu dal liṅgadēkavacanam nijadim
pīnam bahuvacanārthama-
nānal sāldaitu matte kritipaddhatiyoḷ

The pronoun, *ēn*, (what) is used, as it stands, for all the genders, in the singular. It is also used in the plural in poetica works.

Examples for use in the singular—

avanēn — what about him ?
avaḷēn — what about her ?
adēn — what about it ?

Example for use in the plural—

" ......*tatparijanālāpaṅgaḷēn*......" ॥ 178 ॥

(What about the conversations of the attendants ?)

80. *samuditasaṅkhyāvyayarahi-*
tamenisi vartipa nighaṇṭuvina nāmapadō-
ttamavarṇaprakritigaḷam
samasamskritavesaraniṭṭu liṅgam māḻpar.

The crude nouns after discarding the numbers and the particles of the Samkrita lexicon are used as nominal bases in Kannada and are called *sama-samskrita*.

Examples—

kāma — (Kama, the god of love) — *kāmam*
bhīma — (Bhima, the second son of Pandu) — *bhīmam*
rāma — (Rama, the eldest son of Dasaratha) — *rāmam*
sōma — (the moon) — *sōmam*
nārada — (Narada, name of a Dēvarṣi) — *nāradam*
nārāyaṇa — (Name of the supreme god) —*nārāyaṇam*, etc.

These *sama-samskrita* words cannot form compounds with pure Kannada words.

Examples for such wrong usage—

" *arasukumāranananāyata*
taragaḍegāṇṇinde nōḍi keḷadisamētam
parigatanageyindirdam
gurunānābharadineṟagi mukhatāvareyam "

(The maiden surrounded by her companions, having seen the prince by a side glance, was hanging down her smile-blooming face filled with great modesty).

kaṇkamalam — the lotus-like eye, etc.

81. *viditamenippavyayamum*
tyadādiyum śatriñantamum samskritadoḷ
padavidhiyam neṟe taḷeda-
llade kannaḍadalli liṅgamāgavu nijadim.

Samskrita particles, the pronouns beginning with *tyad*, *śatriñanta's*, the participles with final *at*, cannot form nominal bases in Kannada unless they are used as compounds with other words.

Examples for particles—

antar	—	within
bahir	—	outside
uccais	—	high
nīcais	—	below
muhur	—	again
punar	—	repeatedly
ahas	—	day
īṣat	—	a little
yugapat	—	simultaneously
prithak	—	separate

Such particles as these cannot be used as (nominal bases and case suffixes cannot be added to them) declinable bases.

Examples for the particles used in compounds—

antarmukha	—	possessed of contemplation
bahiranga	—	the outside
uccairdhwana	—	a loud sound
nīcairgata	—	gone below
muhurnirīkṣana	—	looking at repeatedly
punahpāka	—	cooking again
prātahkāla	—	morning
aharniśa	—	day and night
īṣadbhēda	—	a slight difference
yukapatsambhrama	—	simultaneous agitation
prithakcaritra	—	a separate story

The case-suffixes can be added to these compounds as in ***antarmukham*** one possessed of contemplation,

antarmukhanam, antarmukhanim, antarmukhange, antarmukhanattanim, antarmukhana, antarmukhanoḷ.

Examples for the pronouns beginning with *tyad*—

The case-suffixes should not be added to pronouns like

tyad	—	that
tad	—	that
yad	—	whatsoever
ētad	—	this here
idam	—	this
adas	—	that, he
yuṣmad	—	your
asmad	—	our
bhavat	—	your
kim	—	what.

After they are made compounds as in

tyatkathana	—	that narration
tadvacana	—	that word
yatsukha	—	which-ever joy
ētatsāukhya	—	this pleasure here
idannimitta	—	on account of this
adahputra	—	his son, the son of this person
idam dēva	—	this person is god
yuṣmadguṇa	—	your merit
asmaddauhitra	—	our daughter's son
bhavadrājya	—	your kingdom
kim vārte	—	whose tidings ?

case suffixes can be added as follows—

tyatkathanam that narration, *tyatkathanamam, tyatkathanadim,* etc.

To the *śatriñantas*[1], participles with final *at*, like

kvaṇat — tinkling,
jhaṇat — tinkling,
bhramat — flying about,
raṭat — crying,
calat — moving about,
daḷat — blossoming,
miḷat — meeting,
lasat — shining,
muncat — loosening.
cancat — unsteady,
ghōṣyat — roaring,

case suffixes cannot be added as they are.

But after the *śatriñantas* (participles with final *at*) join in compounds as in

kvaṇatkaṅkāṇa — a tinkling bracelet,
jhaṇannūpura — a tinkling anklet,
bhramadbhramara — the black humble bee flying about humming,
raṭatkōkila — a crying cuckoo,
calatkuntaḷa — hair that moves about,
daḷatkairava — a full blown lily,
miḷadviṣṭara — a meeting seat,
lasadvacana — a clever word,
muncat kancuka — a loosening bodice,
cancadrūpa — an unsteady form,
garjanmēgha — a thunder cloud,
ghōṣyadarṇava — the roaring occan,

the suffixes may be added.

1. *śatri* or *śatriña* denotes, according to Pāṇini, the *krit* or affix *at*

Examples.—

kvaṇatkaṅkaṇam — a tinkling bracelet
kvaṇatkaṅkaṇamam
kvaṇatkaṅkaṇadim
kvaṇatkaṅkaṇakke
kvaṇatkaṅkaṇadattaṇim
kvaṇatkaṅkaṇada
kvaṇatkaṅkaṇadoḷ

82. *ēkadvitryādi samā-*
sākritiyim pratyagāntadindire laghuva-
ppēkāramanatvamanira-
dēkāram bahuḷadinde taḷedire liṅgam.

The Samskrita numbers upto ten will become declinable bases only when they form parts of compounds, or are in conjunction with affixes (*pratyayas*). When the final *ā* of Samskrita feminine nouns is changed into *e* or *a*, they become declinable bases in Kannada.

Examples for numbers forming parts of compounds—

ēkāṅga — a single member
dvimukha — two-faced
trilōka — the three worlds
caturvēda — the four Vedas
pancabhūta — the five elements
ṣaṭkarma — the six duties enjoined on Brahmanas collectively
saptadvīpa — the seven divisions of the terrestrial world
aṣṭabhuja — eight arms
navanidhi — the nine treasures of Kubera
daśavyākaraṇa — the ten grammars

After compounds are formed as above, case-suffixes can be added.

Examples for numbers in conjunction with affixes—

dvitaya — a collection of two
tritaya — a collection of three
catuṣka — ,, four
pancaka — ,, five
ṣaṭka — ,, six
saptaka — ,, seven
aṣṭaka — ,, eight
navama — the ninth
daśama — the tenth

Case suffixes can be added after the numbers are in conjunction with affixes as above.

Examples for the final *ā* changing to *e*—

māḷā — a garland
bālā — a girl
śālā — a hall
ēlā — cardamom
līlā — sport
jvālā — flame
aḷakā — Kubēra's residence
kaḷikā — a bud
trētā — the second of the ages of the world
sītā — Sīta, the consort of Rama
yātrā — pilgrimage
mātrā — the length of time required to pronounce a short syllable
nidrā — sleep
mudrā — a seal
kaśā — whip
śākhā — branch
vēḷā — time
rēkhā — line
mūṣā — a rat

bhāṣā — language
drākṣā — the vine
lākṣā — lac, a kind of red dye

Case-suffixes are added to these words after the final *ā* is changed to *e* as in—

māle — garland
bāle — girl
līle — sport
bhāṣe — language
yātre — pilgrimage, etc.

Examples of the final *ā* changing both to *e* and *a*:—

grīvā (neck) > *grīve* or *grīva*
bhikṣā (alms) > *bhikṣe* or *bhikṣa*

Examples of the final *ā* changing to *a*:—

When the final *ā* of words like

kandharā — neck
upatyākā — land, or a forest at the foot of a mountain
karuṇā — compassion
ādityakā — pertaining to sun
damṣṭrakā — a beard
vālukā — sand

change to *a* like

kandhara — neck
upatyaka — land, or a forest at the foot of a mountain
karuṇa — compassion, etc.

they become declinable bases to which case-suffixes can be added.

83. *ādam hrasvaidantama-*
dādatvam hrasvamenisidīdūdantam
jyādi samastaikākṣara-
mādavikritiśabdamuktividarim lingam.

When the final *a* of Samskrita nouns is changed into *e*, those nouns become declinable nominal bases in Kannada. We also get Kannada nominal bases when the final *ī* and *ū* of Samskrita nouns change into *i* and *u*. Monosyllabic Samskrita words like *jyā* etc. are used as nominal bases in Kannada as they are, without any change.

Examples of final *a* changing to *e*.—

Nominal bases in Kannada are formed by changing the final *a* of words like

vadha — slaughter
abhilāṣa — desire
udāharaṇa — example
darbha — the Kuśa grass used at sacrifices
praśna — question
ūha — reasoning
alaka — curled hair

into *e* as in *vadhe* slaughter, *abhilāṣe* desire, etc.

Examples of final *ī* changing into *i*—

When the final *ī* of Samṣkrita words like—

lakṣmī — the goddess Lakṣmi, the consort of Viṣṇu
gaurī — the consort of Śiva
saraswatī — the consort of Brahma
śacī — the consort of Indra
bhāminī — a woman
gōminī — the śakti of Viṣṇu
kāminī — a woman

nārī — a woman
kumārī — a girl
kāvērī — name of a river
gōdāvarī — name of a river
gāndhārī — wife of Dhritarāṣṭra, etc.

is shortened as *i* as in *lakṣmi* the consort of Viṣṇu, *gauri* the consort of Śiva, *saraswati* the consort of Brahma, etc., we get Kannada nominal bases.

Examples of final *ū* changing into *u*—

When the final *ū* of Samskrita words like

sarayū — name of a river
kaṇḍū — scratching
kharjū — itch
kuhū — the new moon
jambū — the rose apple
svayambhū — Brahma
khalapū — a sweeper
alābū — the bottle-gourd
abhramū — the wife of Abhramatanga, Indra's elephant
camū — army etc.

is shortened into *u* as in *sarayu* name of a river, *kaṇḍu* scratching etc., we get Kannada nominal bases.

Examples of monosyllabic words :—

jyā — a bow-string
mā — the goddess Lakshmi
śrī — the goddess Lakshmi
strī — woman
bhī — fear
bhrū — eyebrow
kū — a cry, etc.

These are used as Kannada nominal bases as they are and get case inflections.

84. *atvāntamumitvāntamu-*
mutvāntamumā ridantamum nijaliṅgam
ritvakkārādēśam
tatvam pinam vidhātri śabdam rāntam.

Samskrita nouns with final *a*, *i*, *u* and *ri* generally remain as they are in Kannada and used as nominal bases. Final *ri* gets sometimes changed into *ara*. The Samskrita word *dhātri* (creator) becomes *dhāta* in Kannada. The word *vidhātri* (creator) is used as *vidhātra*.

Examples for nouns with final *a*—

bhuvana — world
bhavana — house
naḷina — lotus
śayana — sleep
nayana — eye
kuliśa — the thunderbolt of Indra
kalaśa — a water-vessel
karaṇa — an instrument
caraṇa — foot
dēśa — country
kōśa — treasury
dhyāna — meditation
mauna — silence

Examples for nouns with final *i*—

śruti — hearing
smriti — memory
dhriti — steadiness
kriti — deed
gati — going

pati — master
yati — sage
mati — intellect
śuddhi — purity
siddhi — achievement
buddhi — intelligence
vriddhi — prosperity
kavi — poet
ravi — sun
pavi — the thunderbolt of Indra
ari — enemy
giri — mountain
hari — the Lord Viṣṇu
lipi — script
kapi — monkey
dhvani — voice
muni — sage

Examples for nouns with final *u*—

paśu — cattle
śiśu — baby
ripu — enemy
bhānu — son
dhēnu — cow
sānu — table-land
sētu — bridge
kētu — a banner
bandhu — relative
sindhu — sea
dāru — tree
bhīru — timid

Examples for nouns with final *ri*:—

pitri — father
savitri — sun

naptri	— grandson
kartri	— doer
nētri	— leader
hōtri	— offerer of an oblation
jāmātri	— son-in-law
duhitri	— daughter
bhartri	— husband
nanāndri	— husband's sister
yātri	— traveller
mātri	— mother
dhātri	— maker

Examples for final *ri* getting changed into *ara* :—

savitāra	— sun
kartāra	— doer
nētāra	— leader
hōtāra	— offerer of an oblation
duhitāra	— daughter
bhartāra	— husband

Examples for final *tri* changed into *ta* :—

dhāta	— a maker
māndhāta	— name of a famous king.

" *bhītana dhātana satyō-*
pētana... ... ...
... ... *mān-*
dhātana doreyappa dhīrarum cāgigaḷum " ‖ 180 ‖

(persons who are as valorous and benevolent as the king, *Māndhāta*).

Example of final *ri* of *vidhātri* (the creator) changed into *ra* :—

vidhātra — creator.

" ... ... *bhī-*
tanikāyakke vidhātranuṇḍige javam koṭṭōle..." ‖ 181 ‖

85. *pitriśabdadeḍegarādē-*
śate sakhiśabdakke neṭṭanatvādēśa-
sthitiyāge liṅgamakkum
vitarkamēm pēḻ svarāntamivu liṅgaṅgaḷ.

The final (*ri* of *pitri* (father), is changed into *ara*. The final *i* of *sakhi* (friend) is changed into *a* as in *sakha* (friend) when they are used as nominal bases in Kannada.

Example for the *ri* of *pitri* (father) changing into *ara* :—

pitara —father.

" ...*baḍavara pitararante maṟuguttirkum* " ‖ 182 ‖

(they) were sorrowing like the fathers of the poor).

Example for the word *sakhi* (friend) used as *sakha* :—

" *nimage sakham kamalasakham* " ‖ 183 ‖

(the friend of lotus (sun) is your friend).

These are the samskrita nominal bases ending with vowels.

86. *janamuliva samskritavyañ-*
janāntaliṅgaṅgaḷatvamam dvitvadinu-
tvaniyōgamanantyāda-
rśanamum mēṇtāḷdu kannaḍakkivu liṅgam.

Samskrita nominal bases ending in consonants are made to end in *a*; or in *u* with the doubling of the final consonant; or their final consonants are dropped, when the Samskrita nouns become Kannada nominal bases.

Examples for the final consonant taking the vowel *a* :—

(1) The samskrita nominal bases—

div	— heaven
sraj	— garland

catur — four
marut — wind
budh — the planet Mercury
kakubh — direction
vēdavid — one who knows the Vedas
pur — town
mud — pleasure
sama vayas — of equal age
guṇabhāj — having good qualities
vihāyas — sky
sampad — prosperity

take the vowel *a* finally as in

diva — heaven
sraja — garland
catura — four, etc.

(2) The samskrita nominal bases

raj — rope
āp — water
kṣut — hunger
pratipat — beginning
rik — the Rig Veda
yajus — the Yajur Veda
vidyut — lightning
dviṭ — enemy
prāvriṭ — the rainy season, comprising the months Srāvaṇa and Bhādrapada
vāk — speech, etc.

double their final consonant taking the vowel *u* finally as in

rajju — rope
appu — water
kṣuttu — hunger, etc.

(3) The Samskrita nominal bases

rājan — king
mūrdhan — forehead
pūṣan — sun
aryaman — sun
maghavan — the god, Indra
karin — elephant
ṣaṇḍan — eunuch
dhāman — abode
sīman — force
ūṣman — heat
karman — action
carman — leather
brahman — creator
purūravan — the king, Pururava
adhvan — path
yuvan — youth, etc.,

drop their final consonants as in

rāja — king
pūṣa — sun
mūrdha — forehead, etc.

when the words are used as nominal bases in Kannada. The words *sīman* force and *ūṣman* heat, change as *sīma* (force) or *sīme* (force) and *ūṣma* (heat) or *ūṣme* (heat) respectively.

Some words take both forms (with final *a* or taking the consonant *s* finally and doubling it ending with the vowel *u*) as in—

yaśa, yaśassu — fame
tēja, tējassu — splendour
vaya, vayassu — age
paya, payassu — milk
mana, manassu — mind
śrēya, śrēyassu — prosperity, etc.

Some consonant-ending words remain as they are without undergoing any change—

vāk, gīr — speech
ēkakālam, yugapad— simultaneous

" *śrutadēvi vāṇi vāg bhā-*
rati vacanam bhāṣe...... ॥ 184 ॥

(These are different names connoting speech).

The word *gīr* (speech) is also used with final *e* as in *gire* (speech).

87. *pracurateyim prathamābahu-*
vacanaṅgaḷavēkavacanakritaliṅgaṅgaḷ
nicitavisargamanuḻidan-
ducitajnar tiḷivudivanudāhritimukhadim.

When the Samskrita nominal bases in third person plural and ending in *visargas* are used as nominal bases in *visargas* and are used as third person singular.

Examples—

śvāna — dog
yuvāna — youth
adhvāna — road
sakhāya — friend
jyāyāmsa — elder-born
kanīyāmsa — a younger brother
vidvāmsa — scholar
bhāsvanta — brightness
śrīmanta — rich man
hanumanta — hanuman etc.

88. *nīnaṟi karṇāṭakado*
ḷpīnam strīpunnapumsakōbhaya pum ṣtrī-
strīnapsamastavācyā-
nūnāvyayamendu liṅgamombattu teṟam.

There are nine different genders in Kannada. They are—

(1) masculine
(2) feminine
(3) neuter
(4) masculine-faminine
(5) faminine-neuter
(6) masculine-neuter
(7) samasta-liṅga (all genders)
(8) viśēṣyādhīna liṅga[1]
(9) avyaya liṅga[2]

Examples—

for masculine gender—

arasam — king
dēvam — god
naram — man
suram — god

for feminine gender—

arasi — queen
dēvi — goddess

for neuter gender—

kannaḍi — mirror
kaḷasam — water-vessel
jeḍe — braided hair
koḍe — umbrella

1. Vis'eṣyādhina liṅga (vācya liṅga) may be translated as dependent gender. Here the meaning is dependent on the *viśēṣya* (qualified).

2. In Avyaya liṅga, the particles (*avyayas*) are made to function as nouns in all the three genders, by the addition of suitable suffixes.

for masculine-neuter—

ravi mūḍidam	— sun (he) rose
ravi mūḍidudu	— sun (it) rose
vidhuvivam	— this (masculine) is moon
vidhuvidu	— this (neuter) is moon

Similarly the names of the nine planets—

maṅgaḷa	— Mars
budha	— Mercury
brihaspati	— Jupiter, etc.

are of masculine-neuter genders.

āḷivam	— this person (masculine) is a servant
āḷidu	— this is a servant
basantam bandam	— the spring (he) came
basantam bandudu	— the spring (it) came
malayānilam[3] *tīḍidam*	— the cool-wind (he) blew
malayānilam tīḍidudu	— the cool-wind (it) blew

As there is identity between *kāmam* (desire) and *kāma* (the god of love) it is used as *kāmaneccam—kāma*, the god of love, shot (the arrow); *kāmam percidudu* the desire increased. All these are examples for masculine-neuter genders.

for masculine-feminine—

ivar puruṣar	— these are men
ivar strīyar	— these are women
avar gaṇḍar	— those are men
avar peṇḍir	— those are women

3. *malayānila* — wind (blowing) from the Malaya (and other western) mountains.

uvar[4] *dēvar*	— these are gods
uvar dēviyar	— these are goddesses

The word *toḻtu* (servant) also is similarly used.

ivan dēvara toḻtu	— this man is the servant of the god
ivaḷ dēvara toḻtu	— this woman is the servant of the god

Examples for feminine-neuter—

ā peṇ jāṇe	— that woman is clever
ā peṇ bandudu	— that woman has come
ā kannike salakṣaṇe	— that maiden is with auspicious marks
ā kannike polladu	— that maiden is a bad one
avaḷ sajjanaveṇ	— she is a gentle woman

Similarly

siri	— goddess of wealth
saraswati	— goddess of learning
dēvate	— goddess, etc.

"*siriyolvaḷe hridyavidyaram......*" ‖ 185 ‖

Will Lakshmi, the goddess of wealth favour the learned ?)

"*siriyondāgadoḍamēno sujanōttamsā*" ‖ 186 ‖

"*paramajinēndravāṇiye sarasvati*
keyneravāge pēḻdapaḻ" ‖ 187 ‖

(The speech of Jinendra, itself, utters with the assistance of Sarasvati, the goddess of speech).

4. The word *uvar* is different from *avar* (those) and *ivar* (these). The position of *uvar* is betwixt *avar* and *uvar*. The usage of the form *uvar* is found only in old Kannada.

" sarasvati bēr̤adu peṇṇarūpamam
dhariyisi nindudaltaduve " ‖ 188 ‖

" dēvateyar mecci varavanarasaṅgittar " ‖ 189 ‖

(Being pleased with the king, the gods gave boons to him).

" bārisiduvu biḍade jaḍidu vanadēvategaḷ " ‖ 190 ‖

for *samasta* (*triliṅga*) genders—

nīnarasam — you are the king
nīnarasi — you are the queen
nīm paśu — you are a brute

Similarly *tān*

ān — I
ētarke — for what
adarke — for that
śiśu — baby
hasuḷe — child
maguvu — child
kūsu — child
sondi — a profligate person
page — enemy
keḷe — friend
arasu — king
taruvali — a boy, etc.

Examples for *vācya liṅga* also known as *viśēṣyādhīna liṅga*—

nēridanivan — this is a brahmin
nēridaḷivaḷ — this is a brahmin woman
nērittidu — this is correct
abhimāni — a person of honourable feelings
dāni — a donor
sādhu — an honest man

paṭu — eloquent
hadaṇa — ?
caṇḍi — a passionate violent female
rāgi — a person given upto passion
bhōgi — an enjoyer
sukhi — a happy person
hēḍi — a coward
kali — hero
guru — heavy
laghu — light, etc.

Examples for *avyaya liṅga*—

kammidan — a fragrant man
kammidaḷ — a fragrant woman
kammitu — that which is fragrant
bhōṅkane bandan — he came swiftly
bhōṅkane bandaḷ — she came swiftly
bhōṅkane bandudu — it came swiftly
toṭṭane — quickly
mellane — slowly
kammane — fragrantly
immane — in an agreeable manner
summane — quietly
siyyane — sweetly
keccane — redly
paccane — greenness
teḷḷane — thin
beḷpaḷam — tremblingly
ceccaram — quickly
nirneram — without cause
sōḍambāḍam — in vain
antevōl — in that manner
mige — greatly
dal — certainly
valam — most certainly

teram	— in a manner
kennam	— exceedingly
matte	— further
balle	— further, etc.

89. *bage nīnāntānembu-*
ktigaḷum guṇavacanasarvanāma bahuvrī
higaḷum krittaddhitasaṅ-
khyegaḷum sale vācyaliṅgamendī kramadim

Vācya liṅga (dependent gender) consists of seven classes of words—

(1) the words *nīn* (the pronoun of the second person singular) *ān* (the pronoun of the first person of singular) and *tān* (he, she, it, in the reflexive or reciprocal sense)

(2) adjectives

(3) pronouns

(4) relative componnds (*Bahuvrīhi*)

(5) nominal bases of verbal themes (*krit*)

(6) *taddhita* nouns and

(7) numerals

Examples for the usages of *nīn* (you) *ān* (I) and *tān* (self)—

nīn kāman	— you are Kāma (the god of love)
nīn rati	— you are Rati (the goddess of love)
nīm giḷi	— you are parrots
ān śivan	— I am Śiva
ān gauri	— I am Gauri
ān nāndi	— I am Nandi, the bull of Śiva
tānavan	— he, himself
tānavaḷ	— she, herself
tānadu	— it, itself

Examples for adjectives—

iniyan	— a beloved man
iniyaḷ	— a beloved woman
inidu	— that is sweet

Examples for pronouns—

peran	— other man
peral	— other woman
peratu	— other thing

Examples for relative compounds (*Bahuvrīhi*)—

avan vimalamati	— he is pure-minded
avaḷ vimalamati	— she is pure-minded
adu vimalamati	— it is pure-minded
avan kusigoralan	— he is a man with a short neck
avaḷ kusigorale	— she is a woman with a short neck
adu kusigoral	— it is short-necked.

Examples for nominal bases of verbal themes (*krit*)—

pāḍidan	— he sang
pāḍidaḷ	— she sang
pāḍidudu	— it sang

Examples for *taddhita* nouns—

ōdāḷi ivan	— this person is a learned man
ōdāḷi ivaḷ	— this person is a learned woman
ōdāḷi idu	— this is learned

Examples for numerals—

sāyira gaṇḍar	— a thousand men
sāyira peṇḍir	— a thousand women
sāyira manegaḷ	— a thousand houses

90. *dorevadedavyayalingam*
sari sarvavibhaktigam trilingakkam tam
sari vacanatritayakkam
sariyenisi vikāramilladarthamanīgum

The *avyayalinga* adjusts itself to all the seven cases, three genders and three numbers.

Example for the usage of the *avyayalinga* in the nominative case.

In the usage *nirneram bandan* (he) came without any reason, the word *nirneram* is in the nominative case.

suratarunandanangaḷira ratnapinaddha
vimānakuṭṭimān-
tarasurasālayangaḷira cāruvilōlakāṭākṣa-
pātasun-
daraparivāradēviyarirā kaḍukaidu
kritāntanintu ni-
rnerameḷeduyye bārisade kemmanupēkṣisi
nōḍutirpirē ‖ 191 ‖

(Lo! the gardens with the celestial trees, Lo! the lovely houses with the jewelstudded air-cars parked by the side of the verandas, Lo! the beautiful women attendants with their charming and moving eye-balls, are you looking on so disinterestedly without warding off, when Yama, (the God of death) is taking (me) away by force with no reason whatsoever?)

Example for the usage in the accusative case--

In *ceccaram nuḍidam* he talked words of certainty, the second (accusative) case *ceccaramam* (words of certainty), is inferred.

Example for the usage in the instrumental case—

In *avarke antarim* (to them in order) the third (instrumental) case in *antarim* (in that) is inferred.

"...*antarīndavaranā pōḷalol kaṇalbandattu*..." ‖ 192 ‖

(Subsequently they were seen in the city)

Example for the usage in the fourth (dative) case—

"*paccane keccane bageyam*"

Here. the fourth case is seen.

"*avarkeyde kavalkavaltu palavum*
kombādavolgombumam" ‖ 193 ‖

Example for the usage in the sixth case—

In *mattina* (of the latter), the sixth case is evident.

"*mattina mattina bērgaḷa*
bittugaḷāvedeyoḷēno sujanōttamsā" ‖ 194 ‖

Examples for the usage in the three genders—

mige baḷaldan — (he) was much exhausted
mige baḷaldaḷ — (she) was much exhausted
mige baḷaldudu — (it) was much exhausted
matte nōḍidan — (he) saw afterwards
matte nōḍidaḷ — (she) saw afterwards
matte nōḍidudu – (it) saw afterwards

Examples for the usage in the three numbers—

bhōṅkanorvan bandan – suddenly one man came
mellanirvar nuḍidar — slowly two persons spoke
neṭṭanellarum pōdar — all went straight

91. *puruṣare pullingam strī-*
yare tam strīlingamuḷiduvellam nappā-
gire salgum kannaḍadoḷ
parivartisavuḷida lingamoḷavāgirdum

There are three genders in Kannada: masculine, fcminine and neuter. Those which denote men are masculine and women are feminine. Those which denote all else than the above are neuter. The use of other genders are not found.

Examples for masculine gender—

śiva — the god Śiva
śankara — the god Śiva
bhīma — the second son of Pāṇḍu
rāma — the eldest son of Daśaratha
arasa — king, etc.

Examples for feminine gender—

gauri — name of Śiva's consort
pārvati — another name for Śiva's consort
lakṣmi — consort of Viṣṇu
saraswati — consort of Brahma
śaci — consort of Indra
rōhiṇi — consort of Moon
kāmini, *bhāmini*, *ramaṇi* — all denoting a woman, etc.

Examples for neuter gender—

mara — tree
giḍu — plant
baḷḷi — creeper
pul — grass
podar — bush
puli — tiger
karaḍi — bear
gaṭṭa — a mountain range
beṭṭa — hill
jeḍe — braid

koḍe — unbrella
kannaḍi — mirror
kaḷasa — water-vessel

All the animate and inanimate things are of neuter gender.

The above three genders are very well-known in Kannada. The use of other genders is not common.

92. *janaśabdamadu napumsaka-*
menikum dussatsukāramavu peṟagire ne-
ṭṭane pulliṅgam matta
janam mahacchabdamire napumsakamakkum

The nouns *jana* and *mahājana* are neuter gender. The word *jana* if preceded by the suffix *duh* or *sat* is considered as masculine gender.

Example for masculine gender—

durjanam — a bad person
sajjanam — a gentle person
sujanam — a good person

For neuter gender—

janam — person
mahājanam — a great man, the populace

93. *sandisi mamiṅkeyadadoḷe*
yendirpuvu saptavidhavibhaktigaḷavu mā-
rgandappadarthavaśadim
pindeṇisida vividhavidhada lingakkellam

The seven nominal case-suffixes *m, am, im, ke, at, a* and *oḷ* respectively are added to all the different genders enumerated before.

Note:—The suffixes are added according to *kāraka* (the relation which a noun bears to the verb in a sentence). The *kāraka* is of six kinds, viz.

	kartri	— agent
	karma	— object
	karaṇa	— instrument
	sampradāna	— bestowing
	apādāna	— taking away
and	*adhikaraṇa*	— location

The *ṣaṣṭi* or sixth suffix is called *sambandha* (a suffix denoting connection.)

Examples:

The seven suffixes are added respectively as in—

maram	— tree	(nom.)
maramam	— tree	(acc.)
maradim	— by the tree	(instr.)
marakke	— to the tree	(dative)
maradattaṇim	— from the tree	(ablative)
marada	— of the tree	(genitive)
maradoḷ	— in the tree	(locative)

The vocative of *mara* (tree) is *maranē* (Oh! tree).

Due to the addition of *vibhakti* (case), the nominal word changes in form.

maranirdudu maranam kaḍi
maradim māḍāneyam marakkeṟe nīram
maradattaṇineleyudirdudu
maradadu paṇ maradoḷiru taḷirtiru maranē! ‖ 195 ‖

There was a tree.
Fell the tree.
Make an elephant from the tree. (i.e. by wood.)
Pour water to the tree.
The leaves fell from the tree.
The fruit of the tree.
You be on the tree.
Be full of shoots, Oh tree!

The above is an example for the usage of the nominal word *maram* (tree) with the different case-suffixes.

(To be Continued.)

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Subscriptions, books for review, exchanges etc may be sent to

M. MARIAPPA BHAT,
Editor-in-chief.

UNIVERSITY BUILDINGS,
MADRAS-5.

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Volume XXI **Part II**

ANNALS
OF
ORIENTAL RESEARCH

UNIVERSITY OF MADRAS

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1967

ŚABDAMAṆIDARPAṆA

[Continued from A.O.R. Volume XXI—Part I]

Translated by

Dr. A. SHANKER KEDILAYA. M.A., B.T., Ph.D.

94. *ēkadvitvabahutvama-*
nēkadvibahutvavastugaḷolācaripar
svīkāram kannaḍadoḷa-
gēkabahutvam dvivacanamucitade barkum.

The numbers singular, dual and plural are recognised accordingly. The numbers singular and plural are accepted in Kannada. The dual number can be inferred from the context.

When objects are counted as one, two and three we have the use of the numbers, singular, dual and plural. The numbers singular and plural are most common in Kannada. The dual is to be known by context or propriety.

Examples for singular, dual and plural—

mēruvidu this is Meru (the mountain),
kaṇgaḷivu these are the eyes,
kurulgaḷivu these are locks of hair,
kaviyivan this is the poet,
kavigaḷivar these are the poets.

The dual is to be known from its relevancy.

bhīmārjunar Bhima and Arjuna,
rāmalakṣmaṇar Rama and Lakshmana,
nakulasahadēvar Nakula and Sahadeva, etc.

95. *samanisugumā vibhaktiga-*
la modaloḷādam gaḷāgamam dvitvabahu-
tvamadāge gaḷāgamakavu
samanisugum sarvanāma guṇavacanadoḷam

Neuter nominal bases take the augment *gaḷ* **before their** case-inflections, when they denote dual or plural number. When pronouns and adjectives occur in place of neuter nominal bases, the augment *avu* is used instead of *gaḷ*.

Examples for dual number—

toḍegaḷ thighs,
kaṇgaḷ eyes,
tōḷgaḷ arms.

" *toḍegaḷ rambhāstambha-*
kkeḍegaḷ kaṇgaḷ manōjavīrana gēṇgal
nidiḍōḷgaḷ dikkarikara-
doḍanāḍigaḷenisi meṟevudātana rūpam " || 196 ||

(His thighs are the trunks of the plantain trees. His eyes are the swords of the warrior, Manōja (cupid). His long arms are the trunks of the *diggaja's* (mythical elephants of the directions). Thus was the glory of his form.)

Examples for plural—

" *koḷagaḷ daḷitābjaṅgaḷ*
daḷitābjaṅgaḷ samriddha madhugaḷ madhugaḷ
caḷadaḷikuḷākuḷaṅgaḷ
... ..." || 197 ||

(The tanks are full of lotuses in bloom. The full-bloomed lotuses are full of honey. The honey attracts groups of bees hovering near-about).

Examples for neuter nouns in plural—

avu (those)
ivu (these)
uvu (these, in the intermediate position).

" *avu piriyavu bhāvipoḍin-*
tivu kiṟiyavenippudiduve bhēdam nimagā-
vuvu manakēṟuvuvaḷkaṟi
navanāykuḷigoḷḷimendu navaratnamumam " || 198 ||

('The differences are only that some are big and some small. Choose whichever you like.' Saying thus, (he placed) the precious stones containing the nine varieties of gems).

Examples for adjectives—

iniyavu the sweet ones,
melliduvu the soft ones,
beṭṭiduvu the hard ones.

" *iniyavu viṣayasukham nañ-*
jina savivol ... ..." || 199 ||

(The pleasures of the senses are sweet like the sweetness of the poison).

" *melliduvappa kālataḷamum*
kaḍubeṭṭiduvappa hastamum " || 200 ||

(The feet which were very delicate and the hands which were very hard).

96. *saṅgaḍisi sarvanāmada*
liṅgāntyākṣarakamavuvinādyakṣarakam
piṅgade lōpam guṇavaca-
naṅgaḷoḷantyam dukāramādoḍe lōpam

When *avu* is joined to the bases of pronouns, the last syllable of the latter and the first syllable of *avu* undergo elision. The adjectives with final *du* drop this syllable.

Examples for pronouns—

peṟavaṟa others,
ellavaṟa of all.

"*peṟavaṟa dharmaṅgalanē-*
teṟadindam tandu peṟavaṟol pattisika-
ṇdeṟedu caturōktikritiyoḷ
neṟedire pēḻvudu samādhiyene pesarvaḍegum" || 201 ||

(Samādhi is that in which the qualities of something else are imposed on some other things and presented in skilful words in a poetic composition).

Examples for adjectives—

kariyavu the black ones,
piriyavu the big ones,
asiyavu the small ones,
biḷiyavu the white ones.

"*birayigaḷa suygaḷoḍaneye*
piriyavu divasaṅgaḷāduvavaravarelevi-
sphuritaṅgaḷoḍane kundidu-
virulgaḷumam muñci banda jaladāgamadoḷ" || 202 ||

(In the rainy season the days became longer with the sighs of the separated lovers. The nights became shorter with their throbbings).

97. *akkum kūḍe tukārān-*
takke tritīyatvamavuvinādige lōpam
mikkā strīpulliṅgado-
ḷakkumirardirvirendu lōkōktigaḷoḷ.

When *avu* is joined to adjectives ending in *tu*, the *tu* becomes *du* and the initial *a* of *avu* is elided. In the formation of the nominative plural of feminines and masculines, the plural suffixes *ir*, *ar*, *dir* and *vir* are substituted for the usual *gaḷ* suffix.

Examples for *tu* changing to *du* and the elision of the initial of *avu*—

oḷḷiduvu good ones,
teḷḷiduvu thin ones,
daṭṭiduvu thick ones,
beṭṭiduvu hard ones.

"*beṭṭiduvumenippa lōhakhuravaḷeyaṅgaḷ*" || 203 ||

(iron horse-shoe rings which are hard).

for *ir* — *peṇḍir* women,
toḻtir slaves.

"*tuṟugaḷa peṇḍira pārvara*
maṟevokkara ... ..." || 204 ||

(of cows, women, Brahmins and refugees).

"... ... ... *taddhārāpurastrīyaram*
toḻtirmāḍida ... ..." || 205 ||

(have made the women of Dhārāpura, slaves).

for *ar* — *dēvar* gods,
naṇṭar relatives,
nallar lovers.

"... ... *husiyādoḍe dēvara pādadāṇe...*" || 206 ||

(oath on you lord! if it becomes false).

"... ... ... *naṇṭara*
nallara mātugaḷedōpanē paramātmā" || 207 ||

(O god! (have I to be with) the husband transgressing the words of the relatives and well-wishers).

for *dir* — *ivaḷdir* these women,
ivandir these persons,
avandir those persons.

"*ivaḷdiroḷivandiram ... ...*" || 208 ||

(these among these women)

for *vir* — *tandevir* father, in honorific plural,
tāyvir mother, in honorific plural,
sosevir the nieces, in honorific plural.

" *avanatanāgi tandevira tāyvira*
kalpisidukti ... ..." ॥ 209 ॥

(being obedient (and hearing) the words of the father and the mother).

98. *bare pumstrīliṅgamumama-*
rdire saṅkhyāsarvanāmakridguṇa vacana-
sphuradurutaddhitamum mun-
daruvakkumadantaliṅgadoḷ vidhilōpam.

ar is suffixed to masculine and feminine bases. It is also suffixed to the number, pronoun, krit, adjective and taddhita, used as masculine or feminine bases. The final *a* of the masculine base elides when joining with *ar*.

Examples for *ar* suffixed to masculine bases—

arasar kings,
sāmantar the feudatories,
kōvidar the learned persons,
nandanar the sons.

for *ar* suffixed to feminine bases—

dēviyar women (in honorific sense),
kānteyar women.

for *ar* suffixed to numbers, used as masculine or feminine bases—

" *orva binnaṇiyappa baḍagiya paṅgi-*
nindellamam māḷpa ... ... ॥ 210 ॥

(doing everything in the way of a skilful carpenter).

"... *tāmirvarum keyduvam bisuṭar*
... ... ॥ 211 ॥

(Those two persons threw down their arms).

"... *payiñchāsirvarum yuddhadoḷ*" ॥ 212 ॥

(ten thousand persons in the battle).

for *ar* suffixed to pronouns—

uvar (ones, in the intermediate position).

" *perarumannarininnumārayisim*
vidagdharinoykane" ॥ 213 ॥

(get it examined by other scholars without delay).

" *avarivaraḷave kāvyaviddeyoḷ*" ॥ 214 ॥

(can the poetic skill be achieved by all and sundry ?)

for *ar* suffixed to krit—

nuḍidar they said,
bēḍidar they begged.

" *kondar khēcararam sura-*
rendariyade ... ... ॥ 215 ॥

(They killed khēcaras, not knowing that they were gods).

" *nuḍigellam sallada ka-*
nnaḍadoḷ cattāṇamum bedaṇḍeyumendī-
gaḍina negaḷteya kabbado-
ḷoḍambaḍam māḍidar purātanakavigaḷ ॥ 216 ॥

(Ancient poets composed great poetical works in Kannada in the famous forms called Cattāṇa and Bedaṇḍe).

for *ar* suffixed to adjectives—

oḷḷidar good persons,
ballidar able persons.

" *ādyarumakkumavandiroḷḷidarappavarendu*" ॥ 217 ॥

(saying that they are ancients and that they are good).

" *enage ballidarāgalārpare gāvilar*..." ॥ 218 ॥

(can the ignorant excel me in skill ?)

for *ar* suffixed to *taddhitas*—

maṇigārar jewellers,
kañcugārar coppersmiths,
oṟegaṟar sheath-makers.

for the elision of the final *a* of the masculine bases—

surar the gods,
narar the human beings,
cadurar the clever persons,
pārvar the brahmins, etc.

99. *pavaṇoḷamā sankhyeyoḷam*
vyavaharikum vatvamalli baśrutiyumsam-
bhavikumadantam nile bin-
duvikalpam batvamorme lōpamanālgum.

When *ar* is suffixed to masculine and feminine bases denoting quantity and to numerals, *v* appears. This *v* sometimes changes to *b*. When the nominal base ends in *a*, *bindu* appears as optional. Sometimes we find the elision of *b*.

Examples for the appearance of *v* in bases denoting quantity :—

ellavar all persons.

"*ellavarantevol nuḍivar.*" ‖ 219 ‖

(They speak like all the others.)

for the appearance of *v* in bases of numerals—

mūvattumūvar thirty-three persons,
īrvar two persons,
nūṟvar hundred persons.

"*mūvattumūvarādar dēvar*" ‖ 220 ‖

(Those thirty-three were gods).

for the appearance of *b*—

anibar those many persons
inibar these many persons
enibar how many persons
orbam one person
irbar two persons

"... ... ... *neredarasuga-*
ḷanibarumam kādi geldanorbane pārtham" ‖ 221 ‖

(Arjuna fought singly and conquered all the assembled kings).

"*orvam bandoṇḍe tēroḷ nereda kurubala*
vyūhamam ... ..." ‖ 222 ‖

(One, coming in a single chariot (fought with) the assembled army of the Kauravas.)

for *m* appearing optionally—

palambar, palabar many persons
kelambar, kelabar some persons

for the elision of *b*—

palar many persons
kelar some persons
ellar all persons

100. *pavaṇam sūcipa saṅkhyeya-*
naviśēṣadinusirva rūḍhiyanitinitenite-
llavu kelavu palavu tāman-
tya varṇalōpamane vatvamodavire paḍegum.

In the case of *var* being put at the end of the quantitative words, *ānitu* (so much), *initu* (this much), *enitu* (how much), *ellavu* (all) and the words expressing number, *palavu* (many) and *kelavu* (some), these words lose their final syllable.

Examples—

anibar those many persons
inibar these many persons

enibar how many persons ?

ellavar all persons

palavar many persons

kelabar some persons

101. *vikalam peṟavaṟoḷaruvin-*
ge kaḷāgamamante sarvanāmadoḷam tām
prakaṭam gaḷāgamam tiḷi
vikalpadindappudalte gaḷdirvirgam

In some words the augments *kaḷ* is suffixed to *ar*. *kaḷ* alone is also used. The augment *gaḷ* is suffixed to the pronominal bases ending with *ar*. In the place of *dir* and *vir*, *gaḷ* is also used optionally.

Examples for the augment *kaḷ* being suffixed to *ar*—

budharkaḷ the wise ones

gōvarkaḷ the cow-herds

ghōḻāyilarkaḷ (*ghōḻaytarkaḷ*) the horse-men

for *kaḷ* being used alone—

makkaḷ children

nāḻkaḷ countries

kōḻkaḷ horns

for *gaḷ* being suffixed to *ar*—

avargaḷ those persons

ivargaḷ these persons

uvargaḷ these persons (in the intermediate position)

for *dir* being used in the place of *gaḷ* optionally—

aṇṇandir, aṇṇaṅgaḷ brothers

bhāvandir, bhāvaṅgaḷ the brothers-in-law

māvandir, māvaṅgaḷ the fathers-in-law

ayyandir, ayyaṅgaḷ fathers

akkandir, akkaṅgaḷ the elder sisters

for *vir* being used in the place of *gaḷ*—

attevir, attegaḷ the mothers-in-law

tāyvir, tāygaḷ the mothers

tandevir, tandegaḷ the fathers

102. *savanipudayatnakrita gau-*
ravamukhadoḷgurumunīśvarādi viśiṣṭō-
dbhava vinayadoḷondidasa-
hyavrittiyoḷ tām bahutvamēkatvadoḷam

The plural is used in the place of singular in honour of elderly persons (like father, mother), preceptors, sages etc., or in ridicule.

Examples for plural used in the case of elderly persons—

emma tandegaḷ our father

emmayyaṅgaḷ our father

emma tāygaḷ our mother

Examples for plural used for respectable persons like the preceptors and the sages—

gurugaḷ the preceptor.

" *śrimatsamantabhadra*
svāmigaḷa jagatprasiddha kavi paramēṣṭhi
svāmigaḷa pūjyapāda
svāmigaḷa padaṅgaḷige śaśvatapadamam " ‖ 223 ‖

(May the feet of Śrīmatsamanta bhadra svāmi, the world renowned Kavi paramēṣṭhi svāmi and Pūjya-pāda svāmi give the eternal abode.)

for ridicule—

" *baḍavādirarasa kāloḷ*
naḍedapiroḍanārumilla kaḍalegalēm ni-
mmuḍiyoḷage paḍuva dēgula-
deḍeyāvudu kuḍada nimagamīyeḍaṟāytē " ‖ 224 ‖

(Your Majesty! You are emaciated. You walk alone bare footed! Are they pea-nuts in your cloth pouch? In which temple do you sleep? Has this calamity befallen you, a person who has never given anything?)

103. *udayisugum galdirgala*
modaloladantakke bindu pumstrīlinga-
kkadu nappinolvikalpam
pudidire galbindu niyatamadu samskritadol

When *gal* or *dir* is suffixed to the masculine and feminine bases ending in *a*, the *bindu* is inserted between them. In the cases of neuter bases ending in *a*, the bindu is optional. In the cases of Samskrita nouns the *bindu* is compulsory.

Examples for suffixing *gal* and *dir* to the masculine bases—

annangal, annandir brothers
bhāvangal, bhāvandir brothers-in-law
māvangal, māvandir fathers-in-law
ayyangal, ayyandir fathers

Examples for feminine bases—

akkangal, akkandir elder sisters

Examples for neuter bases—

marangal, maragal trees
polangal, polagal fields
payangal, payagal feet
kelangal kelagal sides

Examples for Samskrita nouns—

gunangal qualities
madangal haughtinesses
dēśangal countries
kōśangal treasuries
pāśangal nooses

Example for faulty usage—

dēśagal countries

104. *paradol svaramire binduge*
dorekolgum natvamatvamā matvakku-
ccaripar vatvamanarebar
niravadyam nijamakāradedegam vatvam

When the *bindu* is followed by a vowel, it changes into *n* or *m*. The letter *m* sometimes changes into *v*. The radical *m* also sometimes undergoes the same change.

Example for *n*—

"*polanariyada nelanariyada*
kelanariyada migada mūru vidhavariyada" ‖ 225 ‖

(One who does not know the field, the ground, the vicinity, and the three ways of animals.)

"*ivalā śringārasāram kusumaśarane mēn*
mādidam prōllasatpa-
llavapuṣpam mēn basantam bayase padeda-
nettam sudhāsaudhamam sū-
suva candram tāne mēn puttisidanatijadam
chāndasam padmajanni-
kkuvamallam kartritānandadinitatiśayam...
tāldudī kanneyandam" ‖ 226 ‖

(The flower-arrowed cupid, who is the quintessence of *śringāra* (eros), has created this maiden. The *Vasanta* (spring), decorated with the tender shoots and flowers has begotten this young woman out of his desire. The moon who sheds ambrosia everywhere, created this maiden. Verily, the lotus-born Brahma, who is cold and impassionate and is immersed in his dry Vedic studies is not her creator. One would think like this on beholding her beauty).

for *m*—

"*kulamam calamam vidyā-*
balamam śauryāvalēpamam pogale nelam..." ‖ 227 ‖

(When the people praised the noble birth, self-will, erudition and valour)

"āyirda mālkeyoḷe para-
māyuṣyāntambaram nirākuḷamāgi-
rpāyiravina jaināhbi-
prāyam prāyōpagamanadim toṟeyisidam" ‖ 228 ‖

(In *prāyōpagamana*, an observance among the Jainas, in which till the end of one's lifetime one remained unruffled, without catering to the needs of one's body and senses, the person cast off his body.)

for *v*—

"... ... kaṇṇim kāṇem
kiviyoḷ kēḷem kāṇban-
daventu kēḷpandaventu taleyillada nām" ‖ 229 ‖

I cannot see or hear. How can one see or hear, being headless ?).

"... ... ... śaucamaṇmu pe-
rmātu kulam ... ..." ‖ 230 ‖

(Chastity, valour, a great noble word and nobility of birth)

"... nāsikavaḍḍam bandandamānikṣisi ..." ‖ 231 ‖

(seeing the nose coming as an obstruction in between the two eyes)

for *v* in place of the radical *m* —

tāmare, tāvare	a lotus
sāmantam, sāvantam	a fendatory
timir, tivir	a perfume
temar, tevar	hillocks
sāmi, sāvi	a master

105. *binduvadantakkuḷidede-*
gendum prathamaikavacanadoḷ lōpamadan-
tam dorevadedidiroḷ svara-
mondire pulliṅgadalli nāgamamakkum.

In the nominative third person singular, nominal bases ending in *a* get *bindu*. The *bindu* is elided in cases of nominal bases not ending in *a*. When masculine nominal bases ending in *a* meet with a case suffix beginning with a vowel, the *n* augment appears.

Examples for *bindu*—

"vēdavidam kālatraya
vēdi bahuśrutanatharvakuśalam śubhavam-
śōdayanuttamanāśī-
rvādaparam parahitam purōhitanakkum" ‖ 232 ‖

(*Purōhita* (priest) is one, who knows the Vēdas and has the knowledge of the present, past and future. He must have read much, must be an adept in Atharva, He should be of noble birth and virtuous, blessing others and wishing them good.)

Examples for the elision of the *bindu*—

pul	grass
podar	bush
giḍu	plant
balli	creeper
puli	tiger
karaḍi	bear
erale	deer etc.

Examples for the appearance of the *n* augment —

avanam	him
avanim	by him
avanattaṇim	from him
avana	his
avanoḷ	in him

"avanoḷḷidam ... ... ‖ 233 ‖

(He is a good person.)

106\. *vitata napuṁsakaliṅga*
dvitīyeyoḷ natvamatvavidhi matvame saṅ-
gativaḍegum saṁskṛitadoḷ
tritīye modalāduvarke dāgamamakkum.

When the accusative case-suffix is added to Kannada neuter nouns, ending in the vowel *a*, *n* and *m* appear before the case-suffix. *m* appears compulsorily if the neuter nouns are Samskrit. *d* appears before the case-suffix when other case-suffixes (the instrumental etc.) are added.

Examples for the appearnce of *n*—

polanam	the field (in accusative case)
nelanam	the earth (acc.), *bilanam* the hole (acc.)
kelanam	side (acc.)

for the appearance of *m*—

beṭṭamam	the hill (acc.)
ghaṭṭamam	mountain (acc.)
haḷḷamam	depression (acc.)
koḷḷamam	the clift (acc.)
baḷḷamam	a measure of capacity (acc.)
koḷagamam	a measure of capacity (acc.)

for the appearance of *m* in the case of Samskrita words—

"*kulamam calamam vidyā-*
balamam śauryāvalēpamam pogaḷe nela
nnelakellam negaḻdamdvi-
ṭkula kula naga daḷana paṭu pavi pratima bhujam" ‖ 234 ‖

(He, who was like Indra, had arms capable of splitting the mountains bearing the earth, namely the enemy hordes, was famous in the whole world, as the people were praising his nobility of birth, self will, erudition and valour.)

In the quotation '*nūṅkidanembondarthadoḷardhacandranitt-anendu*" (he used *ardhacandra*, in the sense of he pushed) *n* comes in the place of *m* formally.

Examples for the appearance of *d*—

manaḏim	by the mind,
manaḏattaṇim	from the mind,
manaḏa	of the mind,
manaḏoḷ	in the mind.

"*manadim bēgam puṭṭida-*
nanūna phalakusuma pallava bhrājitamam
banadoḷage pavana nandana-
nanindyaguṇanesevaśōkadhatrīruhamam" ‖ 235 ‖

(The sun of wind, Hanuman, of umblemished character, saw in the park, an *aśōka* tree full of tender shoots, flowers and fruits.)

107\. *samanisi tōṟisugumimin-*
damindeyembivu tritīyeyoḷ mattamekā-
ramadonde mēṉ tritīyege
samucitamādēśamaṟidukoḷgi kramadim.

The instrumental terminations are *im*, *indam* and *inde*. Sometimes *e* takes their place.

Examples for *im*—

"*garuḍiya balasim bijjō-*
daragaḷadindāne hōralikkida taḻiyim" ‖ 236 ‖

"*turagada vāhaḷyim* ... ..." ‖ 237 ‖

(with the row of horses)

for *indam*—

"*bhayadindam muḷisindam*
smayadindam rāgadindam ... ..." ‖ 238 ‖

(from fear, anger, jealousy and love.)

for *inde*—

bhayadinde	from fear,
rāgadinde	from love.

"*toḍe saṅkaleyikkidavōl*
kuḍiyaḷḷegaḷinde suriduvirkelake karuḷ" ‖ 239 ‖

(The intestines spilt on both sides, as if on account of the oppressive chains.)

for *e* that comes in the place of the above three terminations—

kramade in order,
nayade politely,
bhayade from fear.

" *bagedantāge surēndrarim kramade*
kalyāṇadvayam jainadī-
kṣege pūṇda ... ... " ‖ 240 ‖

(Those had taken oath as if desired by *Dēvēndara* to observe Jaina *dīksha*, consisting of the two *kalyāṇas* (auspicious contents.)

108. *viditamuvarṇa ṛivarṇau-*
tvadoḷam hrasvaitvadoḷaminägama vidhi ta-
ppadu vatvasandhiyeḍeyoḷa-
mudita tritīyeyoḷamaṟi vikalpa sthitiyim.

The augment *in* will appear before the terminations at the end of the singular nouns ending in *u, ū, ṛi, ṛī, au, e* in the instrumental (also in the dative, ablative, genitive and locative). The appearance of *in* is optional in instrumental and *vatva sandhi*.

Examples for *u* etc.—

" *taḷirvāsininde sejjegētarke koṇḍupōdar*
virahākuleyam " ‖ 241 ‖

(Why did they take the love-sick girl from the flower bed to the bed-room ?)

" *pūvina billa koppanodedēṟisi tāvare*
nūla nāriyam jēvoḍēgaidu ... ... ‖ 242 ‖

(Pressing the tip of the bow with the toes (foot), fixing the arrow to the bow and twanging the string of the lotus fibre of the bow)

pitrivina of father,
rīvina of recollection,
glauvina of moon,
gōvina of cow,
minnina yesterday's
monnina of the day before yesterday.

" *mattina mattina bērgaḷa*
bittugaḷāveḍeyoḷēno sujanōttamsā " ‖ 243 ‖

(Oh good one ! Where can be the roots and seeds of the intoxicating plant ?)

Example for the appearance of *in* in consonant —

ī sūḷina of this time.

Examples for *in* coming optionally in the instrumental case—

mātim, mātinim from the talk.
kaḍupim, kaḍupinim through valour.

Examples for *in* coming optionally in *vatva* sandhi—

maḍuvim, maḍuvinim from the pool ;
maḍuge, maḍuvinge to the pool ;
maḍuva, maḍuvina of the pool ;
guruvim, guruvinim from the preceptor ;
guruge, guruvinge to the preceptor ;
manuvim, manuvinim from the manu ;
guruva, guruvina of the preceptor ;
guruvoḷ, guruvinoḷ in the preceptor.

" *manuvina mārgam suraguru-*
vinaṟivu pavamānasūnuvondāyati pem-
pinoḷeseva karṇanoḷnuḍi
tanagadu nijamāge negaḷdanā vibhuvileyoḷ " ‖ 244 ‖

(That lord became famous on earth, by having naturally in him the knowledge of Manu's code, the wisdom of Brihaspati, the preceptor of the gods, the strength of Bhima, the son of *Vāyu* (wind), and the truthfulness of Karna.)

109. *pagalirulemballi vika-*
lpagaliyinā vyanjanāntadole pēlvar sū-
rigalāgalīgalembede-
gagalcarulidedeginägamam dōṣakaram.

The appearance of *ina* is optional in the consonant ending words, *pagal* (day) and *irul* (night.) It is compulsory in the consonant ending words, *āgal* (then) and *īgal* (now). The appearance of *ina* is wrong in all other places.

Examples for the optional appearance of *ina* in the words *pagal* (day) and *irul* (night)—

pagala, pagalina	of the day,
irula, irulina	of the night.

"*pagalantirdaccaveldingalaninakirana*
śrēnigettāgal ... ..." ‖ 245 ‖

(having mistaken the pure moonlight, bright as day light, for the hot rays of the sun)

"*pagalina ravikiranaṅgal*
maguldīgal ... ..." ‖ 246 ‖

(The sun's rays of the daytime appear again)

"*irula sarōjavādudarirāyara samsāram*" ‖ 247 ‖

The families of the enemy-kings appeared as lotuses at night.)

"*irulina cakrāhvayada vōlirdavam*
sukhambadedapanē" ‖ 248 ‖

(Will he, who is like the pair of *cakravāka* the (ruddy goose) at night, be happy ?)

Examples for the compulsory appearance of *ina* in *āgal* (then) and *īgal* (now.) —

"*āgalina kajjamanēgame geydapudendu* ... ..." ‖ 249 ‖

(Thinking when to do the work at hand)

"*āva rīti pēlendode bayvarīgalina*
desegevilda mahā kavīśvarar" ‖ 250 ‖

(If enquired as to the *rīti* of their works, these so-called *mahākavīśvaras* are unable to answer, and hence they rebuke others.)

Examples for the faulty appearance of *ina*—

bemarina	of the sweat,
manalina	of the sand,
mugilina	of the cloud.

Faults like these are similarly to be noted.

110. *janiyipududantakritsa-*
rvanāma gunavacana saṅkhyegalge pavaṅgari-
vinamarkāram digvā-
ci nile tritīyādiganprayōgisapadegum.

ar is inserted when the case suffixes, instrumental, genitive and locative are added to verbal nominal bases, pronouns, adjectives, numerals and words denoting quantity, when ending in *u*. When the above case suffixes are added to words denoting direction, *an* is inserted.

Examples for the insertion of *ar* to verbal nominal bases—

mādidudarim	from doing,
kūdidudarim	from joining,
nōdidudarim	from seeing,
unbudarke	for eating.

for the insertion of *ar* to pronouns—

adaralli	in that,
peravara dharmaṅgalam	the qualities of others,
peravarol	in others.

adarinembarthdol antarinendondu
śabdamuntu.

The word *antarim* (from it) is used in the same meaning as *adarim* (from it).

for the insertion of *ar* to adjectives—

" *kiṟidaṟoḷe piriduvarthama-*
naṟipal neṟevātanātanindam jāṇam " ‖ 251 ‖

(He who can impart full meaning in a few words is cleverer than the other person.)

ar is also inserted to a word other than adjective as in

" *mēludaṟa serangaṇōsarisuvantire* " ‖ 252 ‖

(gathering in one place the folds of the upper cloth).

for the insertion of *ar* to numerals—

mūṟaṟim	from three
nālkaṟim	from four
eydaṟim	from five

for the insertion of *ar* to words denoting quantity—

anitaṟim	from that much,
initaṟim	from this much,
enitaṟim	from how much,
ellavaṟim	from all.

for the insertion of *aṇ* to words denoting direction—

mūḍaṇa	eastern,
teṅkaṇa	southern,
paḍuvaṇa	western, etc.
mūḍaṇim	from east,
teṅkaṇim	from south,
paḍuvaṇim	from west
baḍagaṇim	from north,
mēgaṇim	from above,
keḷagaṇim	from down,
naḍuvaṇim	from middle,
kaḍeyaṇim	from the end,
attaṇim	from there,

ittaṇim	from here,
ettaṇim	from where,
mundaṇim	from front,
pindaṇim	from back,
muntaṇim	from front,
pintaṇim	from back,
oḷagaṇim	from inside,
poṟagaṇim	from outside,
kaḍeyaṇim	from end.

When the word *naḍu* is used to denote waist, it cannot denote direction. When *naḍu* is used to denote middle, it denotes direction. The word *eḍe* meaning space, denotes direction. *aṇ* can be added to it as in *āveḍeyaṇim* (from which place).

111. *puruṣaparamādoḍatvam*
dorekolgumadaṇtaguḷda digvācakadoḷ
paradigvācakadoḷsan-
carisuvudā teṟade datvavidhi śābdikarim.

When the words denoting direction having *aṇ* at the end, are in masculine gender, the augment *a* is joined to the *ṇ* consonant. When such words do not have *aṇ* at the end, the augment *ḍ* appears in its place.

Examples for the joining of *a* to the *ṇ* consonant—

mūḍaṇam	a man from the east,
teṅkaṇam	a man from the south,
baḍagaṇam	a man from the north,
paḍuvaṇam	a man from the west,
kaḍeyaṇam	a man at the end,
eḍeyaṇam	a man in the midst,
oḷagaṇam	a man from inside,
poṟagaṇam	a man from outside,
muntaṇam	a man at the front,
pintaṇam	a man at the back,
attaṇaniṭṭaṇam	a man of that side and a man of this side,

Examples for the appearance of *d*—

keladam	a person at the side,
baladam	a person at the right,
allidam	a person of that place,
illidam	a person of this place,
ellidam	a person of which place.

" ... *keladanallidanillidanīgaḷembinam*
muttidanonde tērol̤amarēndrasutam kuru-
vrindavellavam " ‖ 253 ‖

(Arjuna riding in a single chariot attacked all the Kauravas when they, in consternation were remarking that Arjuna was by the side, here and there at the same time.

" ... ... *vinō-*
dada modalellidam sobaginagaramellida
nicceyāṇmāne-
llidanerdegāṇmanennarasanellidanō
lalitāṅga vallabham " ‖ 254 ‖

(Where is our lord, Lalitānga vallabha, who is the source of humour, the abode of beauty, the lord of our desires, and the master of our hearts ?

112. *ēnētar̤enikumādiyo-*
lā negal̤da caturthigakkumētarkēkem-
bī nuḍiyētarprakritiye
tānakkum tattritīye modalāduvar̤ol.

The nominative of the pronoun *ēn* (what) is either *ēn* or ētar̤ ; its dative is *ētarke* or *ēke* ; for the other cases like the instrumental, etc., its theme is ētar̤.

Examples for the nominative of *ēn*—

" *andina nijabhuja vikrantamēnādudu* " ‖ 255 ‖

(What has become of your prowess of the earlier days ?)

" *ēnagiyumēno tirdapude tiradoḍam*
mar̤idumbiyāgi mēn " ‖ 256 ‖

ಶ್ರೀ ಕನಕದಾಸರು ಕೀರ್ತನೆಗಳಲ್ಲಿ ಬಳಸಿದ ಕೆಲವು ಪೌರಾಣಿಕ ಸಂಗತಿಗಳು

SOME PURĀNIC EVIDENTS USED IN KANAKADĀSĀ'S KĪRTANĀS

ಪ್ರಾ. ಶ. ಶ್ರೀನಿವಾಸ, ಎಂ.ಎ.

ಕನ್ನಡ ದಾಸ ಸಾಹಿತ್ಯದಲ್ಲಿ ಶ್ರೀ ಕನಕದಾಸರ ಸ್ಥಾನ ಅಗ್ರಪಂಕ್ತಿಯಲ್ಲಿ ನಿಲ್ಲುತ್ತದೆ. ಅವರ ಸಮಕಾಲೀನರಾಗಿದ್ದ ಶ್ರೀ ಪುರಂದರದಾಸರಷ್ಟು ಜನಪ್ರಿಯತೆಯನ್ನೂ ಕೀರ್ತನೆಗಳ ವೈಪುಲ್ಯವನ್ನೂ ಇವರು ಗಳಿಸದೆ ಹೋಗಿದ್ದರೂ ವೇದಪುರಾಣಗಳ ತಿಳುವಳಿಕೆಯಲ್ಲಿ, ಭಕ್ತಿ-ಜ್ಞಾನಗಳ ಸಮನ್ವಯದಲ್ಲಿ, ಅವರಿಗಿಂತ ಒಂದು ಹೆಜ್ಜೆ ಮುಂದಿದ್ದಾರೆಂದರೆ ಉತ್ಪ್ರೇಕ್ಷೆಯಾಗಲಾರದು. ಇವರ ಕೀರ್ತನೆಗಳು ಸಂಖ್ಯೆಯಲ್ಲಿ ಮಿತವಾಗಿದ್ದರೂ ಭಕ್ತಿ-ಜ್ಞಾನಗಳನ್ನೂ, ಬೌದ್ಧಿಕ ವಿಚಾರವಿವೇಚನೆಯಿಂದ ತೂಗಿನೋಡುವ ವಿಮರ್ಶಕಗುಣವನ್ನೂ ಅವು ಪ್ರತಿಪಾದಿಸುತ್ತವೆ. ಅವರ ಕೀರ್ತನೆಗಳಲ್ಲದೆ, 'ಹರಿಭಕ್ತಸಾರ'ವೆಂಬ ತತ್ತ್ವವಿವೇಚನೆಯ ಶತಕವು ಮನುಷ್ಯನ ಜೀವನವನ್ನು ಕುರಿತು ತಾತ್ವಿಕ ಸಿದ್ಧಾಂತಗಳನ್ನು ನಿರೂಪಿಸುತ್ತದೆ. ಅವರ 'ದರ್ಶನ'ದ ಪರಿಪಕ್ವ ವಿಚಾರ, ಮನೋಧರ್ಮಗಳು ಮಥಿಸಿ ಕಡೆದಿಟ್ಟ ವಿಗ್ರಹಗಳಂತೆ ಒಂದೊಂದು ಪದ್ಯವೂ ಅದರಲ್ಲಿ ಶೋಭಿಸುತ್ತದೆ. ಉಳಿದ ಕಾವ್ಯಗಳಾದ 'ರಾಮ ಧಾನ್ಯ ಚರಿತೆ', 'ನಳಚರಿತೆ' ಹಾಗೂ 'ಮೋಹನ ತರಂಗಿಣಿ'ಗಳಲ್ಲಿ ಲೌಕಿಕ ಸಾಮಾಜಿಕ ವಿಚಾರಗಳಲ್ಲಿ ಅವರಿಗಿರುವ ಸೂಕ್ಷ್ಮಾವಲೋಕನ ಶಕ್ತಿಯನ್ನೂ, ಅವು ಹೇಗೆ ಕಾವ್ಯಮಯವಾಗಿ ಮೂಡಿಬಂದಿವೆಯೆಂಬುದನ್ನೂ ನಾವು ಗ್ರಹಿಸಬಹುದಾಗಿದೆ. ಇತರ ದಾಸಾರ್ಯರುಗಳಂತೆ ಭಕ್ತಿ ಹಾಗೂ ಮತೀಯ ವಿಚಾರಗಳ ಪ್ರತಿಪಾದನೆಯಲ್ಲಿ ಮಾತ್ರ ತೊಡಗದೆ, ಸರ್ವತ್ರ ಒಪ್ಪಿತವಾಗುವ ಸತ್ಯಗಳನ್ನು ಸ್ವೀಕರಿಸಿ ತಮ್ಮ ಅನುಭಾವ ಮತ್ತು ದರ್ಶನಗಳ ಮೂಸೆಯಲ್ಲಿ ಒರೆಹಚ್ಚಿ ನೋಡಿ ಸಾರಿದ ಶ್ರೇಯಸ್ಸು ಶ್ರೀ ಕನಕದಾಸರದು.

ಪ್ರಸ್ತುತ ಲೇಖನದಲ್ಲಿ ಅವರ ಕೆಲವು ಕೀರ್ತನೆಗಳಲ್ಲಿ ಕಂಡುಬರುವ ಪೌರಾಣಿಕ ದೃಷ್ಟಾಂತಗಳಲ್ಲಿ ಕನಕದಾಸರ ಕಾಣ್ಕೆಯೇನೆಂಬುದನ್ನು ಗಮನಿಸುವುದಾಗಿದೆ. ಇವರಂತೆ

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Subscriptions, books for review, exchanges etc. may be sent to

M. MARIAPPA BHAT,
Editor-in-chief.

UNIVERSITY BUILDINGS,
MADRAS-5.

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Volume XXII **Part I**

ANNALS
OF
ORIENTAL RESEARCH

UNIVERSITY OF MADRAS

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1968

2. వర్ణవిభేదము (Dissimilation) :- వర్ణసామ్యీకరణమునకు వ్యతిరేకముగ రెండు సమానవర్ణములు సమీపించినపుడు వానిలో నొకటి (యుచ్చారణ సౌకర్యార్థము) వేరొక వర్ణములోనికి మారును. ఉదా :- (సం.) పురుష - (ప్రా.) పురిస ; చూచు + ఇంచు = చూపించు; బాలులు = బాలురు ; (Lat) Cerebrum = Celebrum ; (సం.) స్థా = తస్థా = తిష్టతి ద్విర్భావము (reduplication of conjuncts) న నిది వచ్చును.

3. వర్ణవ్యత్యయము, లేక, విపర్యయము (Metathesis) :- ఉచ్చరించుటలో గాని, వ్రాతలోఁ గాని, పదములో పూర్వవర్ణమును గాని, స్వరమును గాని తర్వాతను, తర్వాత దానిని ముందుగను మార్పు చేయుట త్వరితము వలన సామాన్యముగ జరుగును. ఉదా :- వారణాసి = వాణారసి ; నవ్వులాట = నవ్వుటాల ; పారువము = పావురము; మరకతము = మకరతము ; అవన్ = వాడు ; ఉల్ = లో ; ఉరల్ = రోలు ; ఎలనగవు = లేనగవు ; ఎరక - రెక్క ; కొప్పూల్ (తమి) = పొక్కిలి (తెలుఁగు) = పొక్కుళ్ (కన్నడ).

4. వర్ణలోపము (Hoplology) :- రెండుమాటలు కలసినపుడు మొదటిమాట చివరి యక్షరమును, రెండవమాట మొదటివర్ణము నొకటే యైనచో నందొక వర్ణము లోపించుట. ఇది గూడ త్వరితమువలననే జరుగును. ఉదా :- ఆక + కట్టు = ఆకట్టు ; కన్ను + నీరు = కన్నీరు; చొప్పు + పరచు = చొప్పరచు ; చిక్కు + కోల = చిక్కోల ; నిప్పు + పెట్టె = నిప్పెట్టె ; కంచు + చెంబు + కంచెంబు ; పెద్ద + తండ్రి = పెత్తండ్రి; పేప + బెత్తము = పేబెత్తము; పూవు + విల్కాడు = పూవిల్కాడు; పెద్ద + తనము = పెత్తనము ; శేవ వృధః = శేవృధః ; శష్పపింజరః = శష్పింజరః ; జహీహి = జహి; కోప + పడు = కోప్పడు ; విసుకు కొను = విసుక్కొను ; అరవ + వాళ్లు = అరవ్వాళ్లు ; వీలు + లేదు వీల్లేదు ; ఇట్టివి వ్యావహారిక భాషలో విశేషముగ గనఁబడును.

5. అజ్లోపము (Syncopation) : పదమధ్యగతమైన అచ్చు లోపించుట. ఇది స్వరభక్తి (Anaptyzis) కి వ్యతిరేకము. ఉదా:

ŚABDAMAṆIDARPAṆA

[Continued from A.O.R. Volume XXI – Part II]

Translated by
Dr. A. SHANKER KEDILAYA, M.A., B.T., Ph.D.

(Will it be possible (to be born) like them ? Even if it is not possible (one is to take birth) as an young one of a bee).

"*gatiyam paḍedētaṟātanē gatiyendaḷ*" || 257 ||

("Of what use are other refuges ? He alone is my refuge," said she).

Examples for the dative—

ētarke, ēke for what.

"*ētarke munisendu nondu nuḍidam*' || 258 ||

(Being pained at heart, he said, "Why this anger ? ")

"*ēkendaṟiyem daśadha-*
rmākalita karagranādanenagidu cōdyam" || 259 ||

(I do not know how it happened ? He adopted the ten *dharmas*. This is a wonder !)

Examples for the instrumental, etc.—

ētaṟim	from what (instr.)
ētaṟattaṇim	(ablative)
ētaṟa	(genitive)
ētaṟoḷ	(locative)

"*ētaṟa mātu bhūtaḷadoḷarthavihīnana*
śaucamanmu ... ..." || 260 ||

(Of what avail is the purity and valour of one in penury ?)

113. odavuvudadantapullin
gadoḷ geyendādi binduvim dvitvam mē-
ṇodavuvudu napumsakalin-
gadoḷ caturthige geyakkumuḷidedegellam.

The dative suffix added to masculine nouns ending in *a* is bindu + ge; that of neuters ending in *a* is *ke* or *kke*. The dative of all other bases whether singular or plural, whether masculine or feminine is *ge*.

Examples for the dative in masculine nouns ending in *a*—

arasaṅge	to the king ;
ātaṅge	to him.

"*arasaṅgamarasigam puṭṭi rājasutanenisi*" ‖ 261 ‖

(Being born to the king and the queen and thus having been called as the prince).

"*ātaṅgamākegam vi-*
khyātayaśam puṭṭidam kulakam calakkam
bhūtaḷadoḷārgamadhikam
nītiparam parabalābdhigaurva pratimam" ‖ 262 ‖

(A son, whose fame spread wide, was born to him and her. He excelled everyone on earth, in nobility of birth and self-will. He was just and was like the seafire to the sea of the enemy forces).

Examples for the dative *ke* or *kke*—

banakke, banake	to the forest ;
polakke, polake	to the field.

Examples for the dative of all other bases—

ākege kaḍilendu ātam nuḍidam (He talked roughly with her)

peṇge	to the woman ;
kaṇge	to the eye ;
kurulge	to the locks of hair ;
beralge	to the finger ;
aralge	to the flower ;
beṅge	to the back ;
lakalge	?
muḷge	to the thorn ;
bilge	to the bow ;
avalge	to the beaten rice ;
negaḷge	to the alligator ;
poṟavārge	to the posteriors.

"... ... *kavige kēḍillentum* ... ..." ‖ 263 ‖

(There is no harm to the poet, anyhow)

"... ... *tamage bhūṣaṇam poṟeyaltē*" ‖ 264 ‖

(Are not the ornaments a load to themselves ?)

"*ākege kaḍilendātam nuḍidam*... ..." ‖ 265 ‖

(He talked roughly with her).

Examples for other bases in the three numbers (singular, dual and plural)—

"... *āvudu saṅkaṭam ninage nillaja nillajā* ..." ‖ 266 ‖

(Brahma (creator) ! stop ! stop ! what gives you trouble ?)

"*saitiru kivigaḷge karṇapūramaṇiduvem*" ‖ 267 ‖

(have patience, I will don your ears with an ornament).

"*avaḷa kurulge māledumbigaḷeṇeyē*" ‖ 268 ‖

(can the rows of black bees equal her locks of hair ?)

114. amardiradu tritīyatvam
samāsavadbhāvamāda tāṇudoḷellam
sama sanda caturthige kā-
vya mārgadoḷ lakṣyamuṇṭu lānī teṟadim

The dative suffix *ke* does not become *ge*, where the word with the dative suffix, so to say suggests the idea of a compound.* There are many examples in poetry for this rule.

Examples—

kāḻke	to the forest,
koḻke	to the horn,
nāḻke	to the country,
ētarke	for what,
adarke	for it,
anitarke	for so much,
ētake	for what.

"*bayalge bandaparo pēḻanitarkamoḷam*
purāntakam" ‖ 269 ‖

(Tell whether they will come to the open? The Lord Shiva is present in all).

"*śarīrada bhōgamam toṟevanitarke ... ...*" ‖ 270 ‖

(till one leaves off the comforts of the body).

115. *piridiim caturthi samskrita*
puruṣa strīviṣaya vihita bahuvacanadolon-
dire śithilavritti tanu-
ccariparge yathēṣṭamendu tiḷigī kramadim

The dative *ge* with the augment *ar* of the plural of masculines and feminines both in Samskrita and Kannada is treated as a slack double consonant but this treatment is optional.

Examples for Samskrita—

budharge, budhargge	to the wise;
bāndhavarge, bāndhavargge	to the relatives;
kānteyarge, kānteyargge	to the women;
strīyarge, strīyargge	to the women.

* The change of *ḍ* to *ḻ* found in the examples given here is frequently found in compounds.

Examples for Kannada—

erevarge, erevargge	to those who request;
sūḷeyarge, sūḷeyargge	to the prostitutes.

116. *attaṇinendu nimircuva-*
rattendāgirda pañcamiyanalli kelar
pattisuvar mūdeṟanam
petta tritīyeyanekāramam pariharipar

The ablative suffix *at* is also used as *attaṇim*. Some add *im, indam* and *inde* the three forms of the instrumental, to the ablative suffix. But the *e* suffix appearing in the place of the instrumental is not added to the ablative.

Examples for the ablative—

attaṇim—ātanattaṇim on account of him.

"... ... ... *āḷdana nantarattaṇim*
davadaḷamāytu pōyturavaṇam ... ..." ‖ 271 ‖

(On account of the relations of the ruler, everything became chaotic?)

for the addition of the three forms of the instrumental—

keṟeyattaṇim, keṟeyattaṇindam,
keṟeyattaṇinde from the tank.

The form *keṟeyattaṇe* is wrong.

Examples for the use of the instrumental in the sense of the ablative—

"*...tiḷigoḷadinde pāṟiduvu hamsakuḷam*" ‖ 272 ‖

(The multitude of swans flew away from the clear-water pond).

"*matta hastigaḷa mastakadim phaṇīn-*
drōttamāṅgadinagurvipa pandiya kōḻkaḷim ‖ 273 ‖

(from the forehead of the rutted elephants, from bamboos, from the hoods of serpents, from the tusks of the fearful boars).

"*ālivaralgaḷumindragōpamum sūsidavabhradim*" ‖ 274 ‖

(Hail stones and fireflies came down from the sky).

117. *ādaripar kelabar dī-*
rghādēśamanagradalli ṣaṣṭhiyakāra-
kkā dīrghamaniradarebar
khēdada sambhramada maiyoḷutpādisuvar.

Some use *ā* in the place of the genitive suffix *a*. This lengthening is also used in particles when grief, agitation or command is expressed.

Examples for the lengthening of the genitive suffix *a*.

"*mriḍanā gangāmbudharājaṭilita jaṭanā...*" ‖ 275 ‖

(of *mriḍa* (the god Śiva), of one whose hair is matted with the waters of the river Ganga).

"*kālāgni rudranenisidudu tōḷa bāḻ tailapanā*" ‖ 276 ‖

(The sword wielded by the arm of Tailapa was like the *kālāgni rudra*. (Rudra regarded as the fire that is to destroy the world).

"*doreyenisittu bhāratake gelda raṇam*
kuvarāṅka rāmanā" ‖ 277 ‖

(The war that was won by *Kuvaraṅka* Rama, equalled the great Bhārata war).

Examples for the lengthening of *ā* in grief—

"... ... ...*akkaṭā maru-*
ḷdumbigaḷēke sampagegaḷoḷ pagegoṇḍuvo
nirnimittadim" ‖ 278 ‖

(Alas! Why did the foolish bees cherish enmity with the Campaka blossoms?)

Examples for the use of *ā* in agitation—

"*bēḍa gaḍā bēḍa gaḍā ninagātanoḷ calam*" ‖ 279 ‖

(Please do not persist in enmity with him).

Examples for the use of ā in command—

"*satyamam nuḍi gaḍā nīnātanoḷ*" ‖ 280 ‖

(You speak the truth with him.)

118. *aviśēṣadinā dīrghā*
vyavahriti śabdāntarāḷādoḷ pakṣadinu-
dbhavikum dvitīyegam mun-
davatarisaloḍam svaraprapūrva padaṅgaḷ

Such a lengthening is also effected in the middle of words. It appears optionally when an accusative is followed by a vowel and also before *vōl*.

Examples for the lengthening in the middle of words—

indoḷam, indōḷam	one of the rāgas
ārogisidam, ārōgisidam	he ate
eṇegoṇam, eṇegōṇam	necklace
geyaṅgam, geyāṅgam	?

"*geyaṅgakke tāne sōlva velaṟuvojaṅgam* ‖ 281 ‖

Examples for the lengthening in the accusative—

kallaneṟidam, kallāneṟidam	climbed up the stone;
billanadam, billānadam	that bow (acc.)

"*enittenittambujapatra nētreyā*
ghanastanaṅgaḷ baḷegum kirāteyā
anittanittam vanadoḷ vanēcaram
tanattu billānadanante kīsuvam" ‖ 282 ‖

(The more the plump breasts of the lotus-eyed Kirāta woman increased, the more the forester in the wood thus scraped his bow).

Examples for the lengthening before *vōl*—

"*īda puliyavōlirdaḷ*" ‖ 283 ‖

(She was like the tigress that had delivered).

The above usage is of Gunavarma in his work Harivamśa.

119. *alliyoḷembivu mikkeḍe-*
gellam digvāciyappadantakkalma-
ttalliyudantakketvam
ballara matadim vikalpavidhi saptamiyoḷ

The terminations for the locative are *alli* and *oḷ*. Bases denoting direction and ending in *a* receive *al* optionally. Bases denoting direction ending in *u* receive *e* optionally.

Examples for the use of *oḷ* and *alli*—

koḷadoḷ	in the tank,
banadoḷ	in the forest,
koḷadalli	in the tank,
banadalli	in the forest,
sabheyoḷ, sabheyalli	in the meeting.

"*sabheyoḷ nuḍidam navamēghanādadim* ‖ 284 ‖

(He spoke in the meeting with a thunderous voice)

The word *oḷ* is used also in the forms of *alli* (there), *illi* (here), *elli* (there) and *ulli* (here in the intermediate position) to denote place.

siri nelegonḍudalli madanam mane-
gaṭṭidanalli ... ..." ‖ 285 ‖

(Wealth settled there and *madana*, the God of Love built there his abode).

" ... ... *alliya penḍiranagni suttidam*" ‖ 286 ‖

(There fire surrounded the women of that place).

al is used in the same form both for nominative and locative.

Examples for the optional use of *al*—

paḍuva, paḍuval	in the west
mūḍa, mūḍal	in the east
teṅka, teṅkal	in the south
baḍaga, baḍagal	in the north
atta, attal	in that direction
itta, ittal	in this direction
utta, uttal	in this direction in the intermediate position
etta, ettal	in which direction ?

"*paḍuva mūḍa teṅka baḍaga poḍavi-*
patigaḷillenal
naḍedu geldu ... ..." ‖ 287 ‖

(He conquered the kings in the east, west, south and north leaving nobody).

"*ettida keyyoḷ muttida-*
nattittuttetta sarvarinnahitarkal" ‖ 288 ‖

(He beseiged with lifted hand, when the enemies fled there, here, in between (in the intermediate position) and everywhere).

"*mūḍalirda padadoḷ tārāmanōvallabham*" ‖ 289 ‖

(The moon was in the east).

"*attal dēvēndram ma-*
ttittal bhujagēndranuttarāśādhiparoḷ
muttire bhēridhvani pa-
rvittettal masagi ghōṣaśikṣādakśam" ‖ 290 ‖

(When Devendra laid seige on that side, the Lord of the Serpents on this side and the Lords of the Directions in the intermediate position, the sound of the war - drums spread every where).

Examples for the use of *e* optionally—

oḷagu, oḷage	inside
poṟagu, poṟage	outside
peṟagu, peṟage	backside
mēgu, mēge	above
keḻagu, keḻage	under.

"*kavi poṟagire kīḻoḷagire-*
yaviraḷamō turagabalamo nripamandiramō" ‖ 291 ‖

In *naḍuve,* we find the appearance of *v* as *naḍu* here is used as a noun.

120. savanipudu mundu pindem-
bivaṟantyakkaṟi vikalpadinde tukāram
vyavaharipudeivavidhi ba-
llavarim mēlendu pēḻva bīḻakkarakam

The final consonant of the words *mundu* (in the front) and *pindu* (at the back) becomes *tu* optionally. The final vowel *u* as before may change to *e*. The final consonant in the word *mēl* (upside) takes the vowel *e* and thus the word becoms *mēle* (upside).

Examples for *du* changing to *tu*—

mundu, muntu	at the front
pindu, pintu	at the back
munde, munte	at the front
pinde, pinte	at the back.

Examples for *mēle*—

" ... ... *āneya mēleyumāḷa mēleyum*
kudureya mēleyum paridudonde gajam
bhuvanaikarāmanā" ‖ 299 ‖

(The elephant of Bhuvanaika rāma attacked singly the elephants, foot-soldiers and cavalry of the enemy).

121. modaleraḍu vibhaktiyoḷam
podaḻgumalkālavāciyandindundem-
budumēkarūpamāgi-
rpudu modaleraḍum vibhaktigam saptamigam.

The *al* of the locative appears also in the nominative and the accusative. Similarly the words *andu* (at that time), *indu* (at this time), *undu* (at this intermediate time), *endu* (at what time), denoting time also appears in the three cases, nominative, accusative and locative.

Examples for *al* in the nominative, accusative and locative—

mūḍal	east (nom.)
mūḍal	east (acc.)
mūḍaṇim	(instr.),
mūḍange	(dative)
mūḍaṇattaṇim	(ablative)
mūḍaṇa	(genitive)
mūḍal	(locative)

Examples for *andu* etc.—

andu at that time	(nom.)
andu	(acc.)
andim	(instr.)
andiṅge	(dative)
andinattaṇim	(ablative)
andina	(genitive)
andu	(locative)

The other words also are to be understood similarly.

122. pudigumadantakke pulliṅ-
gadavōl kiṟidedegaḷalliyellam strīliṅ-
gadoḷam pumnappinoḷam
pudigum tiḷi bahuḷamādudāharaṇegaḷim

Some feminine bases ending in *a* are declined mostly as the masculine bases ending in *a*. Some neuter bases used as masculines ending in *a* also are declined similarly. These are to be noted by the numerous examples.

Examples for the feminine bases ending in *a*.—

akkam	sister (nom.)
akkanam	(acc.)
akkanim	(instr.)
akkaṅge	(dative)
akkanattaṇim	(abl.)
akkana	(genitive)
akkanoḷ	(loc.)

The feminine bases *avva* (mother), *amma* (mother) etc., are to be declined similarly.

Examples for the neuter bases used as masculines—

hariṇam	antelope (nom.)
hariṇanam	(acc.)
hariṇanim	(inst.)
hariṇaṅge	(dative)
hariṇanattaṇim	(abl.)
hariṇana	(gen.)
hariṇanoḷ	(loc.)

The neuter bases—

kōṇam	(he-buffalo)
haṅgam	shrike
hasubam	goldfinch
sarpam	serpent
garuḍam	eagle
kūrmam	tortoise
kamaṭham	tortoise
vriṣabham	bull
basavam	bull

are to be declined similarly.

As it is said that some neuter bases are declined as masculines, the neuter bases like—

bhriṅga	male bee
turaṅga	horse
haya	horse
gaja	elephant

take neuter case-suffixes only.

bhriṅgadim	from the male bee
turaṅgakke	to the horse
hayadattaṇim	from the horse
gajada	of the elephant

The neuter base *varāha* (boar) is used both with masculine and neuter case-suffixes.

varāhadim, *varāhanim*	from the boar
varāhaṅge, *varāhakke*	to the boar etc.

The neuter bases—

haṅga	shrike
hasuba	goldfinch
sarpa	(serpent) etc., declined as masculines irrespective of their sex.
haṅganam	(acc.)
hasubanim	(instr.)
sarpaṅge	(dative)
garuḍanattaṇim	on account of the eagle (ablative)

122b. *amumendusirva samuccaya-*
dumuvidhi nirutam dvitīyeyoḷ pokkirkum
samanisavendum ṣaṣṭhiyo-
ḷamumavu mikkina vibhaktigaḷa mēlirkum

am or *um* is a conjunction which is suffiixed to the terminations. It is compulsorily inserted in the accusative, between the augment and the termination. It is never used in the genitive though used in other case suffixes according to propriety.

Examples for the accusative—

"*avarumanantakanormeye savi nōḍal*" ‖ 293 ‖

(When Yama (the god of death) tasted them atonce).

"*ondeḍeyoḷ kaṭṭuvude puliyumam*
kavileyumam" ‖ 294 ‖

(Is it proper to tether the tiger and the tawny cow in the same place ?)

Examples for the other cases—

"*naranum naranandananum guruvum*" ‖ 295 ‖

(Arjuna, Abhimanyu and Drona)

"*kālindeyum keyyindeyum ghaṭṭisidam*" ‖ 296 ‖

(He smashed with hands and feet).

Examples for the use of both *am* and *um* in the dative—

"*drōṇaṅgam ninagam bil*
jāṇikeyadu sakkasamane ... ..." ‖ 297 ‖

(Is the skill at archery quite equal between Drona and you ?)

"*vañchisidavaṅgeyum ninageyum*
sahajam bidisalke barkume" ‖ 298 ‖

(Will it be possible for you or the deceiver to release ?)

"*jādiyattaṇindeyum kedageyattaṇindeyum*
kampu bandudu" ‖ 299 ‖

(The fragrance came from the *jāti* (jasmine) and the *kētaki* (screw-pine) flowers).

Examples for the use of *am* in the locative —

"*caladoḷamācāradoḷam*
kalitanadoḷam ... ..." ‖ 300 ‖

(In self-will, in conduct and in valour).

(*Um* is used at the end of *alli* (there).

"*alliyumilliyumelliyum naram*" ‖ 301 ‖

(Arjuna was seen here, there and everywhere).

123. elliyumāmantraṇadoḷ
ballar prathamaikavacanamam lōpisuvar
nillade vikalpa mukhadim
sollisuvar hrasvadīrgha kākugaḷeraḍam.

The termination of the nominative singular in vocative of words ending in vowels is dropped. Short or long vowel is used optionally at the end.

Examples for the vocative—

"*dēva binnapam*" ‖ 302 ‖

(O lord! hear my words).

"*beseyadir kusumāyudha ninna balpu peṇmakkaḷoḷalladilla*" ‖ 303 ‖

(Oh! the flower-arrowed one! do not be haughty. Your valour is shown only with women).

"*kēḷa mādhava ... ...*" ‖ 304 ‖

(Madhava, hear!)

Examples for the use of the short vowel—

"*ele gaṇapa emba mātu bandapudigaḷ*" ‖ 305 ‖

(The talk of 'Oh Ganapa' appears now).

"*ele ele rambhe ūrvaśi tilōttame*
mēnaki mañjughōṣi ... ..." ‖ 306 ‖

(Oh Rambhe, Urvasi, Tilottame, Menaki, Manjughoshe).

Examples for the use of the long vowel—

"sukhasampadamam malpudenage
paramajinēndrā" ‖ 307 ‖

(Oh the great Jinendra! make me happy and fortunate).

" ... ... tadevantēm
kāraṇam kurupati emagīgaḷ" ‖ 308 ‖

(The lord of the Kurus! What is the reason for us to wait?)

124. aviśēṣadindadanta-
kkevarnamodavuvudevarṇamodavidadanta-
kkavatarikum binduvabin-
duvāgi bahuvacanadarvanadarvudevarṇam

Generally the vocative ending is *e* or *ē* irrespective of the three genders, the three numbers and the vowel or consonant endings. *Bindu* appears between when *e* or *ē* are suffixed to words ending in *a*. *e* or *ē* are suffixed to words with the plural ending *ar*, with no *bindu* between.

Examples for *e* or *ē* being suffixed to the vowel or consonant ending words—

"ela māvē taḷiruyyalē ... ..." ‖ 309 ‖

(Lo, the young mango tree and the swing of sprouts).

"aḷikuḷa nīlakuntaḷeye kōkilanādeye
hamsayāneye ... ..." ‖ 310 ‖

(Lo, the one with the hair as black as the cluster of bees, the one with the voice of a cuckoo, the one with the gait of a swan).

"manuvē ninnaya mārgam
janakkam sūtramāytu ... ..." ‖ 311 ‖

(O! Manu, your code formed the rule of conduct for the people).

" ... ... candranē
koḷanē nandanamē latābhavanamē ... ..." ‖ 312 ‖

(O moon, O tank, O park and O creeper-bower.)

Examples for bindu[1] and for *e* at the end of *ar*—

" bhaṭṭare bandirēm mandege "

(Have you, a respected man, come to this crowd).

" dēvarē karuṇisire ... ... " ‖ 314 ‖

(Lord, favour us)

The *e* of the vocative is optional in singular number.

ele, abhimanyu! ele, abhimanyuve! abhimanyū!
(O Abhimanyu.)

ele, tumbi! ele, tumbiye! (O bee).

125. piridum dvitvabahutvam
bare gaḷkaḷguṇṭirāgamam bahuvacana
sphurita kriyegēkate nija
pariṇate mēndhātugēkavacanadoḷatvam

In vocative, the *gaḷ* and *kaḷ* augments of the dual or plural get the suffix *ira* after them. This *ira* suffix appears after the *ar* augment also. In some cases the *ir* suffix does not appear after *gaḷ*. Sometimes the singular is used in the place of the plural. The verb also will be in the singular then. It then gets *a* optionally at the end.

Examples for the appearance of *ira* at the end of *gaḷ*—

desegaḷira	O Directions
mugilgaḷira	O Clouds
" suratarunandanangaḷira!"	O Parks with celestial trees.

Examples for the same in masculines and feminines—

for *kaḷ*—

dēviyarkaḷira	O ladies
budharkaḷira	O scholars

for *ar*—

nanṭarira	O relatives
nallarira	O beloveds
dēviyarira	O ladies.

1. Here, the example given is only for *e* at the end of *ar*:—

Examples for exceptions—

> "*jaḷadhi dvīpāntarāḷaṅgaḷanirade pugim*
> *pōgimugrārigaḷ*" ‖ 315 ‖

(O terrible enemies, go away and take shelter immediately in some corners of the islands in the seas).

Examples for the use of singular in the place of plural—

> "... *vihaṅgamamidendēkabba nīmēḻipir*" ‖ 316 ‖

(Mother, why do you ridicule for being a bird).

> "*dēvāsuramam kēḷire dēva* ... ..." ‖ 317 ‖

(Lord! hear about the Devas and the Asuras).

> "*aṟiyire nīmumāmumodanōdidevembuda-*
> *naṇṇa* ... ..." ‖ 318 ‖

(O brother, don't you know that you and I studied together?)

Examples for verb used as such—

> "*pāḍeḷe tumbi baggisele kōgile tīḍele*
> *gandhavāha*" ‖ 319 ‖

(hum, O black bee! sing, O cuckoo! blow, O wind!)

Examples for the appearance of *a* at the end of the verb—

> "*bāra maraḷikāgamane nōḍa cakōravilōla*
> *nētre nin-*
> *dāraya pīvarastananitambabharālase kēḷa*
> *kāmakā-*
> *ḷōraga kēśapāśe enaguttaramam kuḍa cāru*
> *vēṇuvī*
> *ṇārave nīnāra magaḷellige pōdopayā-*
> *vudāśrayam*" ‖ 320 ‖

(Come thou, who walk like a swan! See thou, who has the fickle eye of a partridge! Stop and listen thou, who is slow with the weight of the plump breasts and the posteriors! Here thou, who has rich hair, which is like the black amorous serpent! Answer me thou, who has sweet voice like that of a flute and lyre! Whose daughter are thou! Where do you go! Which is your refuge!)

126. *abhirūpadinā prathamā*
vibhakti liṅgārthavacana sambōdhanadoḷ
prabhavirpudā dvitīya
vibhakti karmadoḷanākuḷam vartisugum

The specifications of things (*liṅga*), their property (*artham*), number (*vacanam*) and accosting (*sambōdhane*) are expressed by the nominative. It forms the subject in a sentence, whereas the accusative forms the object.

Examples for specifications of things (*liṅga*) expressed by the nominative—

indram	Indra
candram	the moon
manuṣyam	the man
gōmini	the earth
bhāmini	the woman
āne	the elephant
kudure	the horse
maram	the tree
giḍu	the plant
pakki	the bird
migam	the animal.

Examples for the property of the subject being expressed by the nominative—

niḍiyam	a tall man
gujjam	a dwarf
keñcam	a reddish man
kariyam	a black man
asiyam	a thin man
iniyam	a beloved man.

Examples for the number being expressed by the nominative—

ondu	one
eraḍu	two
mūṟu	three
ōrvam	one person
irvar	two persons
mūvar	three persons.

The nominative is used in the subject or agent appearing in the sense of the instrumental[1]—

avam māḍidam	he did
avanim māḍe paṭṭuḍu[1]	(It) was done by him.

Examples for the vocative being expressed by the nominative—

ele dēva rakṣisu O God, (you) protect (us).

"*nīnuḷḷoduṇṭu rājyam*
nīnuḷḷode paṭṭamuṇṭu piḷigeyuṇṭay
nīnuḷḷoduṇṭu belgoḍe
nīnilladivellamoḷave bhānutanūjā" ‖ 321 ‖

(If thou art, there is an empire. If thou art, there are the insignia of royalty and the prospect of my line being continued. If thou art, there is the white umbrella. If thou be not, will all these things exist ?)

"*naḷḷaḷe ninna kālviḍidapem tiḷi*
maunamidēke" ‖ 322 ‖

(O beloved! Do know, I fall to your feet. Why are you silent ?)

1. Though Keśirāja gives the sentence of *avanim māḍe paṭṭuḍu* in the passive voice, it is more natural to use the verb in the active voice as *avan māḍidam*. Perhaps he is influenced by the Samskrita grammars in this context.

When making a formal address to inanimate objects like pillar, vessel etc., idols of deities, persons who are not present and while addressing to oneself the nominative is used.

"*ele kannaḍikaḷasame katheya kēḷ*" ‖ 323 ‖

(O vessel and the mirror, hear the story.)

"*taḷirē tāvareyē madāḷikulamē kanneydilē mattakō-*
kilamē sīteya kaṇḍirē … … … …" ‖ 324 ‖

(O tender shoots, O lotus, O the cluster of intoxicated bees, O the blue water-lily, O the intoxicated cuckoo, have you seen Seetha ?)

"*sairisu hridayame sairisu*" ‖ 325 ‖

(O the heart, hold on).

"*ele sarvēśa ninna nijamam tōṟu………*" ‖ 326 ‖

(O the supreme being, show your real self).

"*… … āva jagamam sādhisalpōday pe-*
lele vidyādhara cakravarti … … …" ‖ 327 ‖

(O the lord of the vidyadharas, say, which world to achieve have you gone ?)

The thing achieved is the object. The accusative case is used here.

Example for the *kartri* (agent) and the object—

"*paḍedam padmajanī jagatrayamam … …*" ‖ 328 ‖

(The lotus-born created the three worlds).

127. *pravidita tatkarmam ka-*
rtrivinīpsitatamapadārthamadu nālkum bhē-
davanāldirkum nirva-
rtya vikāryam prāpyamettalum vaiṣayikam

Object is the thing to be achieved. It is of four kinds:

(1) a thing to be produced as something new,

(2) one that undergoes change,

(3) one that is to be reached, and

(4) one that is to be observed by the senses.

Examples for object—

tuḍugeyam toṭṭam (He) wore the dress.

pūvam muḍidam (He) wore the flowers (on the head).

For object of the first kind—

maneyam māḍidam (He) built a house.

kāvyamam pēḻdam (He) composed the *kāvya*.

For object of the second kind—

paḻuvam kaḍidam (He) cut down the forest.

kāyam pōḻdam (He) split the nut.

For object of the third kind—

ūraneydidam (He) reached the village.

maranam sārdam (He) went near the tree.

For object of the fourth kind—

nēsaṟam nōḍidam (He) saw the sun.

gītamam kēḻdam (He) heard the song.

nallaḷanappidam (He) embraced the beloved.

rasamam pīrdam (He) sucked the juice.

pūvam mūsidam (He) smelt the flower,

128. *toḍarḍiṣṭāniṣṭadoḷeḍe-*
yuḍugade kāladhvdoḷdvitīyeye mattam
nuḍigum tritīye pēḻa-
lpaḍegum sale kartrikaraṇahētu sthitiyoḷ

The objects in the accusative are things wished for, and not wished for, time and space. The instrumental denotes either the agent, or the instrument, or the cause.

Example for the accusative in things wished for—

nēvaḷamam tegedam (He) took the gold girdle.

For the accusative in things not wished for—

pāvam daṇṭidam (He) crossed over the snake.

For the accusative in time—

aṟudingaḷam taḻvidam (He) delayed for six months.

upavāsadim trirātramanirdam (He) was fasting for three nights.

jāvamam toḻaldam (He) wandered for three hours.

Examples for the accusative in space—

are gāvudamam paridam (He) crossed half a *gāvuda*.

mūgāvudamam naḍedam (He) walked three *gāvudas*.

The double accusative is used in acts like milking etc.—

guruvam jnānamam besagoṇḍam [1]

(He) beseeched knowledge from the preceptor.

paśuvam pālam karedam [2]

(He) milked milk from the cow.

Examples for the instrumental denoting the agent—

padakamakkasāleyim māḍalpaṭṭudu

The ornament was done by goldsmith.

kāvyamennim pēḻe paṭṭudu

The poetic work was composed by me.

Examples for the instrumental denoting the instrument—

koḍaliyim kaḍidam (He) cut by the axe.

gadeyim mōdidam (He) gave blows with the mace.

kaṇṇim nōḍidam (He) saw with the eye.

1. There are two objects *guru* (preceptor) and *jnāna* (knowledge) in this sentence and the accusative case suffix is added to both of them.

2. The accusative case is used with both the objects *paśu* (cow) and *pāl* (milk).

Examples for the instrumental denoting the cause—

ōlagadim paḍedam	(He) obtained from the assembly.
lagahim silkidam	(He) got into an obstacle.
daivadim baḻdam	(He) lived through the Divine power.

Examples for the instrumental denoting association—

saṅgaḍadim bandam	(He) came in company.

129. *nuta sampradāna rūḍham*
caturthiyadu ruciyoḷīrṣeyoḷmaccaradoḷ
hitadoḷsambhītiyoḷu-
nnatiyoḷsvastyādiyoḷsvabhāva sthitiyoḷ

130. *pravidita hētuvinoḷsan-*
davanateyoḷpraṇyanādara smaraṇadoḷu-
dbhavisidanīpsitadoḷsadṛi-
śavṛittiyoḷpratinidhānadoḷamiṣṭadoḷam.

The dative is used in connexion with the following meanings:—

1. bestowing in,
2. having a taste for,
3. being angry with,
4. envying somebody,
5. being beneficial to,
6. fearing something,
7. excelling something,
8. giving a blessing to,
9. ascribing natural property to,
10. accounting for,
11. making obeisance to,
12. being unkind to living beings,
13. doing bad to,
14. comparing with,
15. substituting for,
16. doing good to.

Example:—

1. for bestowing—

brāhmaṇaṅge gōvam koṭṭam	(He) gave a cow to a Brahmin.

2. having a taste for—

kūsiṅge laḍḍugeyaḻti	The child is fond of *laḍḍus* (sweets).

3. being angry with—

kavige kavi munivam	Poets hate other poets.

4. for envy—

savatige savati puruḍipaḷ	A fellow-wife envies a fellow-wife.
birudarge birudar seṇasuvar	Brave persons will vie with brave persons.

5. for being beneficial to—

paśuviṅge triṇam hitam	Grass is beneficial to the cattle.
rōgigauṣadham hitam	Medicine is good to the patient.

6. in fearing something—

pāpakkañjugum takkam	A gentleman fears sin.

puligañji puttanēṟidoḍaravāvu
koṇḍudene ... ... ‖ 329 ‖

(It is as if one being afraid of the tiger, climbed over the ant-hill and got bitten by the serpent).

7. excelling something—

lōkakkitanadhikam	He excels others in the world.
mēruviṅge ītanaggaḷam	He is superior to the mountain Meru.

8. giving a blessing to—

samanisuge jagakkelliyumabhīṣṭam, kṣēmavritti, kuśalam, bhadram, bhāvukam, bhavitavyam, śrēyam, śivam, śubham, svasti, maṅgaḷam, kalyāṇam! (Let the whole world have peace, happiness, prosperity, well-being, good fortune, pleasure, bliss, goodness, blessing, success, and welfare!)

9. ascribing natural property to—

simhakke śauryam	valour for the lion
kapige capalate	fickleness for the monkey.

10. accounting for—

sirigudyōgam	industry for (attaining) wealth
maḻege mugil	cloud for the rain.

11. making obeisance to—

dēvarge poḍamaṭṭam	He prostrated before the god.
guruvingeṟagidam	He bowed down to the preceptor.

12. being unkind to living beings—

mānisaram pulge kaṣṭamāge nenevam
(He regards human beings worse than a grass).

13. doing bad to—

ātange viṣamanikkidam	He poisoned him.
ātange kattiyam masedam	He sharpened the sword (to fight with) him.

14. comparing with—

ātangitam takkam	This person is suitable for him.
airāvatange supratīkamōrage	The *Supratīka* elephant equals the elephant, *Airāvata*.

15. substituting for—

jēna tuppakke sakkare salvudu
Sugar can be a substitute for honey.

ā kabbakkī kabbamāytu
This poetic work substitutes that one.

16. doing good to—

bhaktange varamanittam
(He) gave boon to the devotee.

keḷeyange santasavam māḍidam
(He) brought happiness to his friend.

131. *ādam pañcamiyappuda-*
pādānasthaladoḷade dalodavugumātaṅ-
kādānēṣṭāniṣṭā-
pāditahētuvinoḷudayadoḷgauravadoḷ.

The ablative occurs in—

1. *apādāna* (separating from).

It is used also when denoting—

2. fear,
3. adopting,
4. getting the desired object,
5. getting the undesired things,
6. cause,
7. one's birth, and
8. excellence.

Examples—

1. separating from—

maradattaṇim paṇṇudirdudu	The fruit fell from the tree.
keṟeyattaṇim bandam	He came from the tank.

Apādāna (separating from) is pointed in sentences like *ātanim piriyam* (older than him).

kriṣṇanim piriyam balabhadram	Balarama is older than Krishna.
duryōdhananim kiṟiyaḷ duśśaḷe	Duśśaḷe is younger than Duryodhana.

2. fear—

arasanattaṇim dāḻi bandudu	The fear of attack came from the king. (The king besieged).
huliyattaṇindañjidem	I became afraid on account of the tiger.

3. adopting—

svāmiyattaṇim nirvāhamādudu	It was finished through the grace of the lord.

4. getting the desired object—

rambheyattaṇim sukham prāptisidudu

Happiness was secured through Rambha.

5. getting the undesired thing—

pageyattaṇim bandhanam bandudu

Imprisonment was effected through enemies.

6. cause—

udyōgadattaṇim siri bandudu

Wealth was gained through industry.

7. one's birth—

sadvaṁśadattaṇim puṭṭidam

(He) was born in a noble family.

8. excellence—

krisṇanattaṇim balabhadram piriyam

Balabhadra is older than Krishna.

132. *patikulajātyavayavavi-*
śruta lakṣaṇa sannidhāna saṁsparśa sama-
gata sambandhadoḷam ta-
dgata sambandhadoḷamuṇṭu ṣaṣṭhige yōgam.

The genitive is used to denote—

1. connection of ownership,
2. family,
3. race,
4. membership,
5. marking off,
6. being near,
7. touching,
8. connection.

Examples to denote—

1. connection of ownership—

ūroḍeyam	the owner of the village
nāḍereyam	the master of the country.

2. family—

emma sommu	our riches
emma mōre	our faces
emmaḷiyam	our son-in-law
emma tammam	our brother.

3. race—

āneya ghaṭe	troop of elephants
kudureya thaṭṭu	array of horses
giḷiya pinḍu	flock of parrots.

4. membership—

marada kombu	branch of a tree
pūvinesaḷ	petal of a flower
koḍeya kāvu	handle of an umbrella.

5. marking off—

ṭoppigeya māṇisam	the man with a cap
tattaḷada rāvutam	horse-man in perplexity
sindhu dēśada kudure	horse of the Sindhu country.

6. proximity—

keṟeya kōḍi	outlet of a tank
ūra mundu	front of the village
adaṟa kelam	its side.

7. touching—

kaḷasada taḷir	sprouts of the water-vessel.
nīra hāvase	a sort of aquatic plant of the water.
tōḷa bandi	an armlet.

8. connection of connection—

nosala kaṇṇa dēvam	the god with the eye on the forehead.[1]
tōḷa bāḷa kānti	the lustre of the sword in the hand.
hariya pokkuḷa tāvare	the lotus of the navel of Hari.

The genitive occurs also in denoting remainder and material cause (*vastuvikāra*).

for remainder—

baḷḷadaḷi	the liquid that sticks to the measure of the seller.
adaṟa maṟi	its young one.

for material cause—

ponna kōl	staff of gold.

As all the cases show some kind of relationship they are said to have a genitive sense in them.

1. Here, the genitive suffix *a* is used at the end of the nouns *nosal* (forehead) and *kaṇ* (eye), as *nosala* (of forehead) and *kaṇṇa* (of eye). In *nosala kaṇṇa dēvam* there are two connections, (1) between *kaṇ* (eye) and *dēva* (god) and (2) between *nosal* (forehead) and *kaṇ* (eye). The (1) *kaṇṇa dēvam* means the god with the eye. The (2) *nosala kaṇ* means the eye on the forehead. Similarly, two connections are seen in the other examples.

133. *dhīrariṇavudu tānā-*
dhāramadadhikaraṇamalli saptami tiḷi ni-
rdhāraṇa viṣaya vyāpaka
sāra vyavahāra kāla satyarthagatam.

The locative relates to place. It is used in—

1. *nirdhāraṇa* (selection from a group),
2. showing the object of sense,
3. spreading in,
4. engaging oneself in,
5. time,
6. expressing the meaning of the locative infinitive with final *e*.

Examples for place—

pāsinoḷnidre geydam	(He) slept in the bed.
paṟugōloḷkuḷḷirdam	(He) was sitting in the boat.

1. *nirdhāraṇa* (settling) is selection from a group with reference to quality (*guṇa*) and action.

(a) quality—

dēvaroḷnirdōṣiyāptam	A friend is free from fault in the presence of god.
ratnaṅgaḷoḷmāṇikyamuttamam	Ruby is the best among gems.

(b) action—

parikāṟaroḷītam kālvallidam	This person is a strong-footed man among the couriers.
kāduvaroḷītam meygali	This person is a hero among the fighters.

2. showing the object of sense—

kiviyolparccidam	(He) whispered in the ear.
mogadolmeldam	(He) ate with his mouth.

3. spreading in—

pūvinolkampu	fragrance in the flowers.
karvinol rasam	juice in the sugarcane.
ellol enne	oil in gingely.

4. engaging oneself in—

tapadolnegaldam	(He) engaged himself in penance.
vīradolesedam	(He) engaged himself in valour.

5. time—

vasantadol māvu bandudu	The mango appeared in spring.
śaradadoldigvijayamucitam	All-round conquest is fitting during autumn.

6. for exprassing the meaning of the locative infinitive with final *e*—

bare kandam = barpedeyolkandam
(He) saw when he was coming.

134. intī pēlda vibhaktiga-
lentum pallatisugum yathēṣṭam prathamā
rtham tōreyum dvitīyā-
rtham tōreyumalli ṣaṣṭi dorekondirkum.

The above case-suffixes are sometimes, as it were, interchanged. For instance genitive is used in the sense of the nominative or the accusative.

Examples for the use of the genitive in the sense of the nominative—

"... ... ... *ni*
śsaṅkeyim nripana pēle ... ..." ‖ 330 ‖

(When the king said without any doubt).

"*cittabhavagrahada sōṅke sujanōttamsā*" ‖ 331 ‖

(When the planet, the Mind-born one, attacked, O the good one !)

(Here the king and the planet are used in the nominative though the form used is the genitive).

for the genitive in the sense of the accusative—

"... *elavo ninenna konday kālvididapayo* ..." ‖ 332 ‖

(Are you holding my feet, you have killed me).

"... *teṅka nāda mareyalkendum manam*
barkumē" ‖ 333 ‖

(Can one ever forget the southern country ?)

(In the above examples the words *enna* (me) and *nāda* (the country) are in the accusative.

135. svārtham prathamārthatritī-
yārtha caturthyarthadoldvitīye tritīyō-
ktārthadolā saptamiye sa-
martham pañcamiyolam tritīye samartham

Thus accusative is sometimes used instead of—

1. the nominative
2. the instrumental
3. the dative
4. the ablative.

The locative is sometimes used intstead of the instrumental.

The instrumental is sometimes used instead of the ablative.

Examples—

1. for the use of the accusative instead of the nominative—

   nunpuḷḷam[1] becomes *nunpanuḷḷam*[2] (one who has smoothness).

2. accusative instead of the instrumental—

   dēvaram pūvindarcisidam (He) worshipped god with flowers (inst.).

   becomes

   pūvanarcisidam (He) worshipped with flowers (acc.).

3. accusative instead of the dative—

   ponnam baḍḍige koṭṭam (He) gave gold (money) for interest (dat.).

   becomes

   ponnam baḍḍiyam koṭṭam (He) gave money for interest (acc.).

4. accusative instead of the ablative—

   māṇavakanattaṇim kāryamam besagoṇḍam (He enquired the work to be done from the bachelor) (abl.)

   becomes

   māṇavakanam kāryamam besagoṇḍam (He enquired the work to be done from the bachelor) (acc.).

for locative instead of the instrumental—

koḍaliyim (inst.) *kaḍidam* (He) cut with the axe

becomes

koḍaliyoḷ (loc.) *kaḍidam.*

1. *nunpu* (nom.) + uḷḷam.
2. *nunpam* (acc.) + uḷḷam.

gadeyim (inst.) *poydam* (He struck with the mace) changes into *gadeyoḷ* (loc.) *poydam.*

kiviyim (inst.) *kēḷdam* (He heard with the ear) becomes *kiviyoḷ* (loc.) *kēḷdam.*

for instrumental instead of the ablative—

keṟeyattaṇim (abl.) *bandam* (He came from the side of the tank) becomes *keṟeyim* (inst.) *bandam.*

kariśiradattaṇim (abl.) *muttokkum* (The pearls spill from the elephant's forehead) becomes *kariśiradim* (inst.) *muttokkum.*

" *mattahastigaḷa mastakadim bidirim phaṇīn-*
drōttamāṅgadinagurvipa pandiya kōḻkaḷim
pattuviṭṭaganikuñjadoḷokkeḷamuttanā-
yvuttumirpa śabarapriyakāminiyarkaḷim " ‖ 334 ‖

(The beloved women of the hunters were picking the tender pearls that were strewn in the thickets in the mountains,—the pearls which had fallen from the foreheads of the elephants in rut, the bamboos, the hoods of the serpents and from the tusks of the boars).

" *ālivaralgaḷumindragōpamum sūsiduvabhradim* "[1]
(Hailstones and fire-flies fell from the sky.)

" *tiḷigoḷadinde pāṟiduvu hamsakuḷam* "[2] ‖ 335 ‖
(The group of swans flew away from the clear pool.)

1. *abhradim* (instr.) from the sky.
2. *tiḷigoḷadinde* (instr.) from the clear pool.

136. *kritiyuktam ṣaṣṭhiyoḷam*
dvitīyeyoḷamā caturthi saptamiyoḷe san-
gatamā prathamā ṣaṣṭhi
caturthigaḷ prathameyum dvitīyeyoḷakkum.

The dative is used instead of the genitive and the accusative. The nominative, the genitive and the dative are used instead of the locative. The nominative is used instead of the accusative.

Examples for the use of the dative instead of the genitive—

nāḍoḍeyam [1]	(the master of the country).
nāḻkoḍeyam [2]	(the master of the country).
koḍeyoḍeyam [3]	(the owner of the umbrella).
koḍegoḍeyam [4]	" " .
erdeyāṇmam [5]	(the lord of the heart).
erdegāṇmam [6]	" " .

"...*erdegāṇmanennarasanellidanō lalitāṅga-vallabham*" [7] ‖ 336 ‖

(Where is Lalitangavallabha, my master, the lord of my heart ?).

For the dative instead of the accusative—

śiṣyanam (acc) *kalpisidam*	(He made him the disciple) becomes *śiṣyaṅge* (dative) *kalpisidam.*
ākeyam (acc.) *tiḷipidam*	(He consoled her) becomes *ākege* (dative) *tiḷipidam.*

1. *nāḍa* (gen.) + *oḍeyam* master of the country
2. *nāḻke* (dative) + *oḍeyam* " "
3. *koḍeya* (gen.) + *oḍeyam* the owner of the umbrella.
4. *koḍege* (dative) + *oḍeyam* " "
5. *erdeya* (gen.) + *āṇmam* the lord of the heart.
6. *erdege* (dative) + *āṇmam* " "
7. *erdege* (dative) + *āṇmam* " "

For the nominative instead of the locative—

ondu divasadoḷ (loc.) *bandam*	(He came in one day) becomes *ondu divasam* (nom.) *bandam.*

For the genitive instead of the locative—

cāgigaḷoḷ (loc.) *ballaham*	(The supreme among the liberal persons) becomes *cāgigaḷa* (gen.) *ballaham.*
īvaroḷ (loc.) *dēvam*	(The god among givers) becomes *īvara* (gen.) *dēvam.*
rasikaroḷ (loc.) *cakravarthi*	(The emperor among the men appreciating excellence) becomes *rasikara* (gen.) *cakravarthi.*

For the dative instead of the locative—

tāvareyoḷ (loc.) *puṭṭidam*	(He was born in the lotus) becomes *tāvarege* (dative) *puṭṭidam.*
alaroḷ (loc.) *belpu*	(Whiteness in the flower) becomes *alarge* (dative) *belpu.*
bimbadoḷ (loc.) *tējam*	(The lustre in the object) becomes *bimbakke* (dative) *tējam.*

For the nominative instead of the accusative—

ondu varṣamanirdam [1]	(He was there for one year) for *ondu varṣamirdam.*

Thus we see that from usage, *kāraka* is of definite sense.

1. *varṣamam* (acc) + *irdam*

137. *akkum jātiyoḷēka*
tvakke bahutvam bahutvadeḍegēkatvam
pokku viśēṣaṇamakkum
mokkaḷamā jātiyalladalliyumembar.

Nouns in singular number denoting a class or race have the sense of the plural and so they often take their verb in the plural. Even in cases where they do not denote a class or race, the subject in the plural is followed by an adjective in the singular and hence they take the verb in the plural.

Examples for nouns of class or race used in the singular and taking the verb in the plural—

āne nūṅkiduvu for *ānegaḷ nūṅkiduvu* (elephants pushed).

kudure ēṟiduvu for *kuduregaḷ ēṟiduvu* (horses advanced).

kālāḷ kaviduvu for *kālāḷgaḷ kaviduvu* (foot-soldiers crowded).

Examples for nouns not denoting class or race—

"*mahēndramahadaiśvaryaṅgaḷivellamadhruvam.*"

(The great wealth of Mahendra is transient).

Here *ivellam - adhruvam* (all these are transient) is used for *ivellam - adhruvaṅgal.*

manam sañcalamāduvu (minds became fickle) for *manaṅgaḷ sañcalamaduvu.*

For *tribhuvana* (three worlds) *tribhuvanaṅgaḷ* (three worlds) may be used in Kannada.

138. *ēkateye tanage bahuteya-*
nākarisadu jāti tām viśēṣaṇamukhadin-
dā kārakamēkatvama-
nēkatvamanā kriyāpadam paḍeyaloḍam.

Even if the qualifying noun or the verb is in singular, the qualified noun (*viśēṣya*) denoting class or race is used in the singular and never in the plural.

Examples for *kāraka*—

intuṭāne	elephant (class) like this.
intuṭu kudure	horse (class) like this.

Examples for verb—

naḍedudu haṃse	swan walked.
kēgidudu sōge	peacock cried.
ulidudu kōgile	cuckoo sounded.
pāḍidudu tumbi	bee hummed.

When *ā* (that) and *ī* (this) which come in the place of *adu* (that) and *idu* (this) qualify the noun in singular denoting class or race, plural is sometimes used in the verb.

āyeraḷē (sg.) *pōduvu* (pl.) Those deer have gone.
ī pulle (sg.) *banduvu* (pl.) These deer have come.

139. *nīnaṟi saṅkhyēyāda saṅ-*
khyānada dorevetta bhāvādēkate bahutā-
dhīnam viśēṣaṇam bahu-
tānatame viśēṣyamēkavacanameyakkum.

The singular number seen (1) in the numbers denoting objects, (2) in numbers and (3) in expressing the natural conditions of objects, has always the sense of the plural. Such nouns in the singular may be accompanied by adjectives in the plural.

Examples for—(1) numbers denoting objects—

pattu dese	(ten direction),
pattu desegaḷ	(ten directions),
mūlōkam	(three world),

mūlōkangal	(three worlds).
nālku yugam	(four yuga),
nālku yugangaḷ	(four yugas).

For number—

ondu nālku	(four, one time),
ondu nālkugaḷ	(fours, one time).
eraḍaidu	(five, two times),
eraḍaidugaḷ	(fives, two times).
pattu nūṟu	(hundred, ten times),
pattu nūṟugaḷ	(hundreds, ten times).

For expressing the natural conditions of objects—

kangaḷa kūrpu	(sharpness of eyes),
kangaḷa kūrpugaḷ	(sharpnesses of eyes).
pūgaḷa beḷpu	(whiteness of flowers),
pūgaḷa beḷpugaḷ	(whitenesses of flowers).
kuruḷgaḷa karpu	(blackness of locks of hair),
kuruḷgaḷa karpugaḷ	(blacknesses of locks of hair).

For the singular number of the qualified nouns—

nēriduvu beral	(fingers are straight).
tōriduvu jaghanam	(buttocks are plumpy).
baṭṭiduvu mole	(breasts are round).

140. *vidita viśēṣaṇa padamavu*
modalaḷ vibhaktigaḷanāntu vākyada modaloḷ
padavettuvagrakāraka
padada vibhaktiyane taḷevuvanvaya mukhadoḷ

Adjectives of the subject, being in the beginning of the sentence will take the nominative case suffix and will have, while being put in prose order, the case-suffix of the subject (*kāraka*).

Example—

"*vīranudāram śucigam-*
bhīram nayaśāli kaiduvottaradēvaṅ-
gāreṟagarnripatuṅgaṅge ... ..."[1] ‖ 337 ‖

(Who will not bow down to *Nripatuṅga* who is valorous, magnanimous, pure, awe inspiring, polite and the master among the soldiers?)

"*saṅgatasatvam kururā-*
jaṅgam karṇaṅgam ... ..." ‖ 338 ‖

Here, the prose order is *saṅgatasatvaṅge kururājaṅge karṇaṅge* (to Karna, and to the Kaurava who has the power). The adjective *saṅgata satvam* (with power) is in the nominative. While putting in prose order, it takes the dative of the qualified noun, (*kururājaṅge*) and thus becomes *saṅgata satvaṅge* (to one with power).

141. *kūḍi nuḍivedeyoḷendum*
kūḍadu liṅgatrayakke taratamabhāvam
nīḍum vākyada kaḍeyoḷ
kūḍirdudadāvudaduve mukhyamenikkum.

When subjects of different genders have one predicate, it conforms itself to the gender of the last subject. In this connection there is no question of priority or importance among the genders.

Examples—

sēneyumarasiyumarasanum bandar
army, queen and king came.

āneyumarasanumarasiyum bandar
elephant, king and queen came.

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1. *Note*: Here, though the adjectives *vīran* (valorous), *udāram* (magnanimous) etc., are in the nominative, they take the dative case suffix of the subject, viz. *nripatuṅgaṅge* (to the nripatuṅga). while being put in prose order as in *vīraṅge* (to the valorous), *udāraṅge* (to the magnanimous), *śucige* (to the pure), *gambhīraṅge* (to the awe-inspiring), *nayaśālige* (to the polite), *kaiduvottaradēvaṅge* (to the master among the soldiers).

arasanumarasiyum bandar

king and queen came.

arasanum arasiyum caturaṅgabalamum banduvu

king, queen and the fourfold armies came.

142. *vyavaharisuvinam prathamai-*
kavacanamam palavanōdi vākyada nirvā-
havanaḷavaḍipeḍeyolpugi-
suvarkriyānēkavacanamam mārgavidar.

When there are many subjects in the singular, nominative, the verb is used in the plural.

Example—

" *avatamsōtpalatāḍanam kanakakāñcībandhanam nūpura*
rāvajhaṅkārita cāruvāma caraṇāghātam calad-bhrūlatā
gravibhāgōtkaṭatarjanam taraḷatātāmrādharam cakrigi-
ttuvalampam praṇayaprakōpasamayaprārambhadoḷ kāniteyā " 339

(The beating of the blue lotus-garland, the band of the gold-zome, the striking of the pleasant left foot with the anklet's sound, the excessive threatening movements of the creeper-like eyebrows (and) the tremulous red lower lip (of the woman) gave pleasure to the king.

143. *avanavaḷadembivirdan-*
tevolirdapuvāvanāvaḷāvudu tānem-
bivavam pārade nilalaṟi
yavanvayam tāguvalli vākkōvidarim.

avam (he), *avaḷ* (she) and *adu* (it), in the connection of words, stand by themselves. *āvam* (which man), *āvaḷ* (which woman), *āvudu* (which) and also *tān* (self) in such a connection require a following *avam* (he), *avaḷ* (she), *adu* (it).

Examples for *avam* (he), *avaḷ* (she), *adu* (it), standing by themselves—

For *ponnuḷḷavane kulīnam* (The person having wealth is noble), one need not say, *āvam ponnuaḷḷvane kulīnam* (lit. one who has wealth, he is noble).

For *sobaguḷḷavaḷe peṇ* (The person having beauty is a woman), one need not say, *āvaḷ sobaguḷḷavaḷe peṇ* (one who has beauty, she is a woman).

For *ade rūḍhi* (that is the usage), one need not say, *āvudu rūḍhiyanuḷḷaduve lēsu* (lit. one which has the usage, it is good).

Examples for *āvam* (who, mas.), *āvaḷ* (who, fem.). *āvudu* (which) and *tān* (self), being dependent on another word, (not standing by themselves)—

āvanadhikapuṇyanavane sēvyam lit. who (is) very virtuous, even he (is) to be served;

āvaḷ pativrateyavaḷe mānye lit. who (is) faithful to her husband, she (is) to be honoured;

āvudu celvādudadu darśanīyam lit. what (is) beautiful, it (is) worthy to be seen.

Also *tān* (and its plural) is classified as dependent on another word, as it is to be followed by a demonstrative pronoun which shows its gender. e.g.

tānavam caduram	he (is) a clever man ;
tānavaḷ cadure	she (is) a clever woman ;
tānadu piridu	that (is) a large thing.

144. *yugaḷārthada bahuvacana-*
kkogetandāviṣṭaliṅgadeḍegēkatvam
negalgum kriyāviśēṣaṇa
magalade nindeḍegamaṟivarindēkatvam.

The singular is used instead of the plural in words denoting pairs and in *āviṣṭa liṅga* forms where number is latent. The singular is also used in the case of the *kriyāviśēṣaṇas*.

Example for word denoting pair—

For *padayugaḷam* (the pair of feet)—*padayugam* (the pair of feet) is used. The *gaḷ* denoting plurality in *padayugaḷam* is omitted.

For the use of the singular in *aviṣṭa linga* forms where number is latent—

vēdaṅgaḷpramāṇam — The Vedas are the authorities. (In *pramaṇam*, the singular is used meaning authority).

"... *pratibheyumabhyāsamum vidvat-*
sēveyum kāvyaparicayamum kavitege
kāraṇam ... ... " ‖ 340 ‖

(Intuition, study, serving the scholars and the acquaintance with literatures are the causes of poetry).

Here instead of *kāraṇaṅgaḷ* (causes) the word *kāraṇam* (causes) is used.

for *kriyāviśēṣaṇa*—

In '*ēnemba pempo*' (what greatness), '*entahāvargaḷemba permeyoḷ*' (what greatness), the *kāraka ēn* qualifying the verb *ēn* is found in the plural.

ēnemba[1] *pempo manuvum*
tānum saccaritaramarakujamum tānum
dānigaḷambhōnidhiyum-
tānum gambhīraneniparudayādityam ‖ 341 ‖

What a great person is Vijayaditya! It is said that He and Manu are the virtuous persons. He and the celestial tree are the donors. He and the ocean are awe-inspiring.

tibbam māḍidam = *tibbavehagahudahage māḍidam*. (He accomplished speedily).

1. According to the author of S'abdamaṇidarpaṇa, *ēṇ* means *entahavarga*! (what persons).

dōṣarahitam pēḷdam = *dōṣarahitavehagahudahage pēḷdam*. (He told without any blemishes).

The above is *kriyāviśēṣaṇa*.

145. *sāramadadhyārōpam*
kārakakam kriyegamagaḷe nēyada dōṣam
dhīrarkaḷim viśaṅkeye
kārakkam negaḷvudā samuccayadumugam.

Adhyārōpa (attributing or assigning) is to be used with *nēya*, logical inference (when the logical inference is free from blemish) with reference to the *kāraka* and the *kriye* (verb). The *adhyārōpa* is used in case of *e* expressing suspicion or uncertainty, and *um* expressing conjunction. The logical inference is blemished when the *adhyārōpa*, lacks in precision, being referable to two or more things.

Example for *nēya* (logical inference)—

"*āraktamāgi neṟila*
dōreyananukaripudādudāgasamene san-
dhyāruciyinakkumendava-
dhārisi neṟeyaṟidukoḷvudidu nēyārtham" ‖ 342 ‖

(When it is said that the reddish sky resembles the Jamboolana fruit, to infer that sunset has set in, is *nēya* (logical inference).

As the sky has become reddish due to red dust, the logical inference of the setting in of sunset is faulty.

Example for *adhyārōpa* (attributing) with reference to *kāraka.*

"*ēke nirvahaṇakke salgumo pūṇḍoḍam*
kritibandhamam" ‖ 343 ‖

(Why? Will it (the *kritibandham* the composition of a poem) ever be accomplished, though (one) has avowed to compose it ?)

Here *kritibandham* (composition of a poem) is to be supplied as the subject.

"*karṇanum dāni mēṇitanum* ... ..." ‖ 344 ‖

(Karṇa (is) a liberal person, and this man too (is a liberal person).

Here, the word *dāni* (a liberal person), which is in the predicate, is to be supplied.

Example for *adhyārōpa* (atributing) with reference to *kriye* (verb)—

Purushōttamam manuṣyamātrame ene
allamembudadhyāhāryam

(In the sentence, 'Is Purushottama a mere man?' 'No, he is not,' is to be supplied.)

"*Dhritarāṣṭram nuḍidartanē haribavam*
gaidārtanē ... ..." ‖ 345 ‖

(Will Dhritarāṣṭra be bold enough to speak? Will he be able to fight?

Here, 'No, he will not', is to be supplied.

Example for *adhyārōpa* (attributing) of *e* expressing suspicion or uncertainty.—

"*uṟemañjeme berceme besa-*
keṟageme dēva ... ..." ‖ 346 ‖

(Shall we hesitate? Shall we not fear? Shall we not be frightened? Shall we not bow to the injunction, O king?)

Here *e* (expressing suspicion or uncertainty at the end of the word, *uṟēm(e)* (shall we hesitate?) is to be supplied.

Examples for *adhyārōpa* (attributing) of *um* expressing conjunction.—

"... ... ... *āyum*
siri tāyum tande kaṇṇum
sugatiyenisidapam simhasēna kṣitīśam" ‖ 347 ‖

(King Simhasēna is (our) life and wealth and mother and father and eye and refuge.)

Here the *um* expressing conjunction is to be supplied to the words, the attributes of Simhasēna.

Examples for *adhyārōpa* in *vākya dīpaka* (the clearing up of the meanings of a sentence):—

ātanumavanum bandam = *ātanum*
(*bandam*) *avanum bandam*

(that person came and that person came).

Here in order to show that each one came, *bandam* (came) is to be supplied to *ātanum* (He).

Adhyārōpa is also made regarding the six *kārakas* and the genitive.—

"*kaḍugali sēṇasuva bhaṭarār*
oḍeyaṅgatihitavarār dhurakkodaguvarār
toḍardoḍe bhaṅgam barkum
saḍagaramidu jayame meṟevudaṟi boppalanam"

‖ 348 ‖

(He is) a great hero. What warriors do envy (him)? Who (are all) those who (through him became) intimate friends to (our) king? Who will come to war (against him?) If (they) attack (him), defeat will result (from him). This (is) the grandeur (of him). Indeed victory will appear (in him). Know Boppala!

In this verse, *āta* (he), the nominative is to be attributed to *kaḍugali* (great hero); *ātanam* (him) the accusative, to *seṇasuva bhaṭarār* (What warriors do envy); *ātanim* (through him) the instrumental, to *oḍeyaṅgati hitavaharār* (who are intimate friends to the king); *ātaṅge* (to him) the dative, to *dhurakkodaguvarār* (who will come to war); *ātanattaṇim* (from him) the ablative, to *toḍardoḍe bhaṅgam barkum* (if attacked, defeat will come); *ātana* (his) the genitive, to *saḍagaramidu* (this is the grandeur); *ātanoḷ* (in him) the locative, to *jayame meṟevudu* (victory will appear).

146. *pinam prathamege nina-*
ntānendaṟi ninageyenage tanagendu catu-
rthinirdēśakkitara
sthānakkasvaradinirpa nin en taṅgaḷ.

The pronouns *nin* (you), *ān* (I) and *tān* (oneself) remain as such in the nominative. They become *ninage* (to you), *enage* (to me) and *tanage* (to oneself) in the dative. They become the consonant-ending *nin*, *en* and *tan* respectively when joined with other case-suffixes.

Examples for use with case suffixes—

ninnam	(you, in the accusative),
ninnim	(from you, in the instrumental),
ninnattaṇim	(through you, in the ablative),
ninna	(your, in the genitive), and
ninnoḷ	(in you, in the locative).

" *ninārganārge tanārginenagusiralvēḍa* " || 349 ||

(Who are you? Who am I? Who is oneself? Do not tell any more to me.)

" *ninagenage tanage tīrgume*
hanumantana śakti sāhasam ripuvijayam " || 350 ||

(Will Hanuman's prowess and valour and the victory over enemies be achieved by either you, I or oneself (anybody else)?

147. *ninatenatu tanatenippivu*
janiyisugum ninnadennadum tannadeni-
ppinitaṟoḷam mēṉ dvitvadi-
nanēkadoḷnatvadeḍege matvam bareyum.

ninatu (yours), *enatu* (mine) and *tanatu* (of oneself) are substituted for *ninnadu* (yours), *ennadu* (mine) and *tannadu* (of oneself). The final consonant of *ninatu* (your) *enatu* (mine) and *tanatu* (of oneself) may be doubled. (*na*) the medial syllable of the words changes to *ma* when the words are used in the

plural : (*nimatu* yours, *ematu* ours and *tamatu* of themselves). The final consonants of these words may also be doubled as in *nimattu* (yours), *emattu* (ours) and *tamattu* (of themselves).

Examples for the usage of *ninatu* (yours) etc. –

ninatu balavenatu śauryam
tanatu mahādhairyamavanipatige " || 351 ||

(The king has your prowess, my valour and his firmness of mind).

For the usage of *ninattu* (yours) etc.—

" *munisidu ninattu sairaṉe*
yenattu keḷadige tanattu sandisuvesakam " || 352 ||

(This is your anger, my endurance and the female friend's skill in compromising).

148. *idiroḷsvarādisaṅkhyega-*
ḷodavire nimmemma tammenippivu pinta-
ngodavire naḍuvaṅguṭuva-
ppudivaṟa bahuvacanadalli pugisadirondam.

The syllable *uṭu* appears in the middle when the words *nimma* (your) *emma* (our) and *tamma* (of themselves), in plural are followed by numerals with an initial vowel, excepting the numeral, *ondu* (one).

Examples—

nimmuṭirvarum	(you, two),
emmuṭaivarum	(we, five),
tammuṭaṟuvarum	(they, six).

Similarly *ēḻbaru*	(seven persons) and
eṇbaru	(eight persons) can be used.

Though the use of the numeral *ombattu* (nine) comes under this rule, it is to be avoided as its pronunciation is unpleasant.

149. *ettaṉadembī śabdama-*
nettaṉtendintu kūḍi nuḍiyalkakkum
mattāradembudam vibu-
dhōttamarārtendu kūḍi nuḍiyalkakkum.

For *ettaṉadu* (of which place) and *āradu* (whose) may be substituted *ettaṉtu* (of which place) and *ārtu* (whose).

Example—

" *deseyettaṉtāgaśamettaṉtettaṉturviyenisi*
parbidudu tamam " ‖ 353 ‖

(Darkness spread making one say in wonder, 'Where are the directions, where, the sky and where, the land?')

" *ārtī turaṅgamintida-*
nārtandar divya vastumam ... ... " ‖ 354 ‖

(Whose is this horse? Who brought these auspicious things?)

150. *aduviduvuduvembivaraṉ-*
tyadukārakkodavugum vakāram pulliṅ-
gadoḷalli takāram mē-
ṉodavire ceccarade śarpudādige dīrgham.

va is substituted for the final consonant *du* of the words *adu* that, *idu* this, and *udu* this intermediate thing, when deriving masculine forms. When *ta* comes in the place of *du*, the initial vowel is lengthened.

Examples for the substitution of *va*—

avam	he,
ivam	this person,
uvam	this intermediate person.

For plural—

avar	they,
ivar	these persons,
uvar	these intermediate persons.

For the appearance of *ta*—

ātam	he,
ītam	this person,
ūtam	this intermediate person.

" *ātam drōṇam negaḻdin-*
ītam ravijātanūtanaśvatthāmam " ‖ 355 ‖

(He is Drona. This is the famous Karna and this intermediate person is Aśvatthāma.)

For the plural—

ātaṅgaḷ	they,
ītaṅgaḷ	these persons,
ūtaṅgaḷ	these intermediate persons.

151. *āvudenippī śabda*
kkāvam bahuvacanadeḍeyoḷārelladeni-
ppā vacanamadēkatvama-
nāvarisidoḍellamende āytādēśam.

āvam (who) masculine, singular and *ār* (who) plural is derived from *āvudu* (which). From *elladu* (all) comes *ellam* (all) for all the three genders in the singular.

Examples for the derivation of *āvam* (who) from *āvudu* (which)—

" *āvam muranam kondana-*
dāvam bakakamsakēśigaḷanadaṭaledam " ‖ 356 ‖

(The one who killed Mura, the one who removed the pride of Baka, Kamsa and Kēśi).

" *ārmeydōrparārmalevarārpoṉarvarār tūḷduvar* " ‖ 357 ‖

(Who will appear, who will oppose, who will fight and who will progress?)

" *āravam janamēnendar* " ‖ 358 ‖

(Who is he? What did the people say?)

For the derivation of *ellam* (all) from *elladu* (all)—

> "*ellaṅgamella dhanamuma-*
> *nelleḍeyoḷamella teṟadoḷam kuḍugume* ..." ‖ 359 ‖

(Will he give (his) all wealth to all, in all places and in (who) all ways?)

> "*ellarumā karṇanantirēm cāgigaḷē*" ‖ 360 ‖

(Are all benevolent persons like that Karna?)

152. *peṟatembivaṟantyākṣara-*
maṟegum guṇavacanadantyadutvakkatvam
neṟegum tukāramire ban-
deṟagugumā tāṇadoḷdakārādeśam

When masculines are derived from *peṟatu* (another) and *peṟadu* (another) the final letter (syllable) elides. The vowel *a* substitutes the final *u* of the adjective word. If the adjective word ends in *tu*, *d* is substituted.

Example for the elision of the final letter—

> "*naranembātam peṟanallītanāgalevēḻkum*" ‖ 361 ‖

(Arjuna is no one else. He should be this person).

For the masculine plural derived from *peṟatu*—

> "*peṟarumendar*" ‖ 362 ‖

(Others also told).

For the substitution of *a*—

kiṟiyam	a young man,
baṟiyam	a vain man,
asiyam	a thin man,
basiyam	a sharp (rigorous) man,
kaḍiyam	a strong man,
niḍiyam	a tall man.

> "*iniyane, belladindiniyanīvane ah piridīvanittudam*
> *nenevane cih ādam neneyam* ..." ‖ 363 ‖

(Is he sweet? He is sweeter than jaggery. Is he generous? He is very generous. Does he recollect what he has given? Never. He does not think about it).

For the substitution of *d*—

oḷḷidam	a good man,
teḷḷidam	a thin man,
mellidam	a gentle man,
beṭṭidam	a firm man,
tōridam	a big man.
nēridam	a Brahmana,
kūridam	a sharp (brave) man.

> " ... ... *kūridanum*
> *kūrasiyantenisi meṟedanā naranātham*" ‖ 364 ‖

(The king, a brave man, is sharp like a sharp sword).

153. *eḷadu paḻademba śabdaṅ*
gaḷa madhyakkuṇṭekāramutvam bariden-
doḷaṟuva ṟikāradoḷnīm
tiḷi posataṟa kaḍege binduverasu bakāram.

When *a*, used in deriving masculines, is substituted for the final vowel of *eḷadu* (tender) and *paḻadu* (old), the middle vowel changes to *e*. The vowel *i* of the syllable *ṟi* in *baṟidu* (vain) is substituted by *u*. The *tu* in *posatu* (new) is substituted by *ba* with *bindu*.

Examples for *eḷadu* (tender), *paḻadu* (old) etc.—

eḷeyam	a young man,
paḻeyam	an old man.

Similarly when *aḷ* used to derive feminines is suffixed, we get—

eḷeyaḷ	a young woman,
paḻeyaḷ	an old woman.

Example for *i* being substituted by *u* in—

baṟidu vain,

baṟuvam a vain man.

For *tu* being substituted by *ba* with *bindu* in—

posatu new,

posambam a new man (a stranger).

"*vicārisadunte posambarotteyam koḷvudu*
takkudaltu" ‖ 365 ‖

Thus it is not proper to receive pawns from strangers without making enquiries.

154. *aduviduvuduvembivaṟan-*
tyadoḷvaḷādēśavidhi kekāram mēnban-
dodavire barkum strīliṅ-
gadoḷam pulliṅgadantirādige dīrgham.

The feminines are derived from *adu* (it), *idu* (this) and *udu* (this intermediate thing), by substituting *vaḷ* to the final *du*. This final *du* is also substituted by *ke*, and the initial vowel gets lengthened as in deriving the masculines.

Examples for *vaḷ*—

avaḷ (she),

ivaḷ (this woman),

uvaḷ (this intermediate woman).

Examples for *ke*—

āke (she),

īke (this woman),

ūke (this intermediate woman).

155. *kela kelavu sakkadada mū-*
ṟu liṅgamum rūḍhivetta karṇāṭakadoḷ
nile nappaṟi sajjanavadhu
kulavadhuvemballi kannaḍam nappaduvum.

Some Samskrit nouns belonging to masculine, feminine or neuter genders, when used in Kannada, take neuter gender only The word *sajjana* when denoting a woman of good family is used only in neuter in Kannada.

Examples for the Samskrit masculine taking the neuter gender in Kannada—

vrikṣam taḷirtudu the tree put forth leaves.

vāyu tīḍidudu the wind blows.

For Samskrit feminine being used in neuter in Kannada—

prītiyādudu love took place.

dhare beḷedudu earth (vegetation) grew.

nadi bandudu river came (flowed with water).

mati percidudu intellect increased.

For Samskrit neuter being used in neuter in Kannada—

kulam mēlenisidudu caste was superior.

For *sajjana* being used in neuter in Kannada—

ā sati sajjanamāḷkeyim (that woman (looks) like one of good family).

The Samskrita feminines *apatya* (child), *kaḷatra* (wife) and the masculines *jana* (people), *lōka* (people) are used in neuter in Kannada.—

idu kaḷatram (this is wife).

idapatyam (this is a child).

idu janam (these are persons).

idu lōkam (this is the world).

156. *nelasirda viśēṣaṇadi-*
ṣṭaliṅgamenipudu viśēṣyamadaṟiṣṭadina-
ggalikum viśēṣaṇada liṅ-
galakṣaṇam dōṣarahitamidu rūpakadoḷ.

In metaphor (*rūpaka*) it is no fault to ascribe the gender of the qualifier (adjective) to the qualified (*viśēṣya*). Similarly the gender of the qualified is ascribed to the qualifier.

Example for ascribing the gender of the qualifier to the qualified—

"udayāstōnnata śailasētu himavatkutkīla
paryanta sam-
padeyam vārdhitaraṅga rakta ninadat
kāñci kalāpāñcita
spadeyam sādhisi kabbigaṅge nelanam
nirvyājadindam nimi-
rcida gellam bhuvanaikarāmam ahipaṅgakkum
peṟargakkumē" ‖ 366 ‖

(The fame of conquering the vast land which lies between the mountains of the rising sun (east) and the setting sun (west), and which lies between the Himalayas (north) and the Cape Comorin (south), and making it over without any hesitation and motives, is the exploit of the king Bhuvanaika Rāma. Can this be done by others?)

Here the substantive in the neuter, *nela* (the earth) represents a feminine noun and is used in the sense of *dharāvanite* (the earth considered as a woman).

For ascribing the gender of the qualified to the qualifier—

ātam jagaddarpaṇam	(He is the mirror to the world).

Here, *jagaddarpaṇam* (mirror to the world) takes masculine gender, the gender of the qualified, *ātam* (he).

ā peṇ jagaddarpaṇam	(That woman is a mirror of the world).

Here, *jagaddarpaṇam* (mirror to the world), takes feminine gender, the gender of the qualified *ā peṇ* (that woman).

adu jagaddarpaṇam	(It is the mirror to the world).

Here, *jagaddarpaṇam* (mirror to the world) takes neuter gender as the qualified *adu* (it) is in neuter.

157. *padamadhyavatvayatva-*
kkodavugumautvaitvavidhiyadantakkotvam
pudidirkum hrasvateyim
vidita vikalpam tagulgumī mūṟaroḷam.

va(*avu*) occurring medially in Kannada words may become *au*, and *ya* may become *ai*. Final *a*(*am*) may become *o*(*om*).

Examples for *va* becoming *au*.—

kavuṅgu	>	*kauṅgu*	(arecanut tree)
kavuṅkuḷ	>	*kauṅkuḷ*	(armpit)
avuṅkidam	>	*auṅkidam*	(He pressed)
avuṇḍu	>	*auṇḍu*	(lower lip)
kavuṇḍe	>	*kauṇḍe*	(name of a plant)
tavuṅkal	>	*tauṅkal*	(decrease)

For *ya* becoming *ai*.—

tērayisidam	>	*tēraisidam*	(He) retreated)
kōrayisidam	>	*kōraisidam*	(He) dazzled)
tellayisidam	>	*tellaisidam*	(He) became strong)
hollayisidam	>	*hollaisidam*	(He) joined)
kayvāram	>	*kaivāram*	(a pair of compasses)

For *a* becoming *o*.—

āvam	>	*āvōm*	(who)
nuḍidam	>	*nuḍidom*	(he said)
pāḍidam	>	*pāḍidom*	(he sang)

158. *asamāsadoḷam doreve*
tta samāsadoḷam ṇakāradim paradolsan-
disida nakāram ṇatvam
prasiddhamuccarisuvarge duṣkaramaduvum

ṇa followed by *na* whether in the course of a sentence or in a compound may be changed into *ṇa*. The combination of *ṇa* and *na* is not pleasant to the ear.

Examples for *ṇa* followed by *na* becoming *ṇa* in the course of a sentence.—

kaṇ nondapudu	⊳	*kaṇṇondapudu*	(the eye irritates)
puṇ nālivōdapudu	⊳	*puṇṇālivōdapudu*	(the wound deepens ?)
jāṇ neredapudu	⊳	*jāṇṇeredapudu*	(wit gathers)

For *na* becoming *ṇa* in compounds.—

taṇ + neḷal	⊳	*taṇṇeḷal*	(cool shade)
kaṇ + nīr	⊳	*kaṇṇīr*	(tear)
kaṇ + nōṭam	⊳	*kaṇṇōṭam*	(seeing)

159. *sanda pakārakke hakā*
ram dorekoḷgum vikalpadim samyōgam
sandisidoḍe duṣkaramadu
sundaramā dēśiyindamembar vibudhar

pa of Kannada words often change into *ha*. This change is pleasant. The *pa* does not change into *ha* when geminated.

Examples for *pa* changing into *ha*.—

palage	⊳	*halage*	(plank)
pandar	⊳	*handar*	(pandal)
pāsu	⊳	*hāsu*	(the cloth that is spread)
pandi	⊳	*handi*	(pig)
puli	⊳	*huli*	(tiger)
palasu	⊳	*halasu*	(jack tree)

For no change when geminated.—

tappu (mistake); *soppu* (green leaves, foliage); *muppu* (old age); *heppu* (curds of a previous day, to be put to milk to prepare fresh curds); *tepparam* (gaining consciousness); *upparam* (loftiness); *ṭippaṇam* (explanation); *muppuri* (three cords); *bippaṇḍam* (chirping of birds); *kappuram* (camphor).

160. *antahanintahanuntaha*
nentahanendintu padviruktige hatvam
bhrāntēm gaḍārthadoḷmē
ṇantavareḍegannaninnanunnamumennam.

When used in the sense of *gaḍa* (indeed) a double *pa* in *antappa* (of that kind), *intappa* (of this kind), *untappa* (of this intermediate kind), *entappa* (of what a kind), change into *ha* as in *antaha* (of that kind), *intaha* (of this kind), *untaha* (of this intermediate kind) and *entaha* (of what a kind) respectively.

They also take the forms of *annam* (of that kind), *innam* (of this kind), *unnam* (of this intermediate kind) and *ennam* (of what a kind) optionally.

Examples for the optional use of *annam* (of that kind) etc.—

siḍilannam siṅgadannam puraharanuri-
gaṇṇannanī narasimham || 367 ||

(This Narasimha is one like thunder, lion, and the third (fire) eye of the god Iśvara.)

"*manasijanennaninnanarunapriya nandana nennaninnanā*
dinakaranennaninnam . . . . ō || 368 ||

(What sort of a person is cupid? (He is) like this person. What sort of a person is Yama, the righteous? (He is) like this person. What sort of a person is the sun? (He is) like this person.)

161. *manakārada paradoḷvyañ*
janamirdoḍamilladoḍamanusvāram sañ-
janiyipudu vargamidirire
tanage vikalpade tadīyapañcamamakkum.

The final *m* and *n* whether followed by consonants or not, change into *bindu*. When the *m* or *n* is followed by *vargīya* consonants it changes optionally into the nasal of the class to which the following consonant belongs.

Examples for *m* changing into bindu—

nīm yōgyar	⊳	*nīm* (bindu) *yōgyar*	(you are the suitable persons).
ām sukhigaḷ	⊳	*ām* (bindu) *sukhigaḷ*	(we are the happy persons).
tām sēvyar	⊳	*tām* (bindu) *sēvyar*	(they are worthy of honour).

Examples for *n* changing into bindu.—

ān vādi	⊳	*ām* (bindu) *vādi*	(I am the speaker).
nīn śuci	⊳	*nīm* (bindu) *śuci*	(you are clean).
tān sujanam	⊳	*tām* (bindu) *sujanam*	(He is a gentleman).

n and *m* changing into bindu when not followed by consonants.—

nīn	⊳	*nīm*	(bindu)	you, singular.
ān	⊳	*ām*	(,,)	I.
tān	⊳	*tām*	(,,)	oneself.
nīm	⊳	*nīm*	(,,)	you, plural.
ām	⊳	*ām*	(,,)	we.
tām	⊳	*tām*	(,,)	ourselves.

Examples for *m* and *n* changing into the nasal of the class to which the following consonant belongs, optionally.—

avam kaḍugali	⊳	*avaṅkaḍugali, avam kaḍugali.*	(He is a great hero).
avam calavādi	⊳	*avañcalavādi, avam calavādi.*	(He is a stubborn person).
karam ṭakkam	⊳	*karanṭakkam, karam ṭakkam.*	(a great cheat).
kem daḷir	⊳	*kendaḷir, kem daḷir.*	(red shoots).
kem maṇ	⊳	*kemmaṇ, kem maṇ.*	(red soil).
hom baṇṇam	⊳	*hombaṇṇam, hom baṇṇam.*	(colour of gold).
pom madir	⊳	*pommadir, pom madir.*	(a golden wall ?).

CHAPTER III

ON COMPOUNDS

162. *kar̤u tāya bal̤iyanul̤iyada*
ter̤adindam nāmapadamadarthānugamā
ger̤age samāsam negal̤gum
ner̤e pōkum madhyagata vibhaktigal̤avar̤ol.

When nouns follow the meaning, as a calf follows the cow, a compound is formed. When forming the compound the internal suffixes disappear.

Examples.—

toreya māvu	= *toremāvu,* mango tree of the (by the side of the) stream
toḍeya sekke	= *toḍesekke,* support to the thigh ?
eḍeya nuḍi	= *eḍenuḍi,* a middling word
nīram kuḍidam	= *nīrguḍidam,* (He) drank water
maranam pāydam	= *maravāydam,* (He) climbed the tree
puyalge pōdam	= *puyalpōdam,* (He) went for striking
mellittu aḍi	= *melladi,* tender foot

163. *irdudanal̤iyade nayadim*
porduvuvāgamavaveyde pōpuvu lōpam-
bordi vibhaktiya bal̤iviḍi-
dirdudanal̤idirpudariya vōlādēśam.

Augment (*āgama*) is that which appears without causing any elision (*lōpa*) in the already existing forms of the word. In elision, we find the deletion of the case suffixes in the components of the compound. Substitution (*ādēśa*) causes the displacement of the earlier form by a new form.

Example for augment.—

mātina	(*-ina-*)	*ballaham*	(the master of the word)
nūr̤ar̤a	(*-r̤a-*)	*pattu*	(ten hundreds)
teṅkaṇa	(*-ṇa-*)	*vaṅkam*	(southern door)

Example for the elision of *āgama vibhaktis* (augment suffixes).—

mātuvallaham (the master of the word). Here the *ina* of the first component of the word *mātina* (of word) is elided.

nūr̤upattu (ten hundreds). Here the gentive case suffix *ar̤a* of the first component *nūr̤ar̤a* (of hundred) is omitted.

teṅkavaṅkam (southern door). Here the genitive case suffix *aṇa* of the first component *teṅkaṇa* (of south) is omitted.

"*teṅkavaṅkadol̤asaṅkhya balam . . . .*" || 369 ||
(innumerable forces at the southern gate)

Examples for substitution.—

kil̤kombu (the lower branch). Here, the first component *kil̤* (low) is the substitute for the earlier word (component), *kel̤agu* (lower).

ormodal (first beginning). Here *or* is the substitute for *ondu.*

irmey (two sides). *ir* is the substitute for *er̤aḍu.*

kuttaḍi (small foot). *kut* is the substitute for *kur̤u.*

"*kuttaḍi silkuttirke . . . .*" || 370 ||
(let the small foot be obtained)

164. *parapadadol̤arthavartana-*
mire tatpuruṣam samantadēkāśrayamā-
gire karmadhārayam nela-
sire modalol̤saṅkhyeyade valam dviguvakkum.

In *tatpuruṣa* the meaning of the first component requires for its completion the meaning of the second component. When the two components of the *tatpuruṣa* pertain to the same thing (*ēkāśraya*) it is *karmadhāraya*. When the first component of the word denotes number, it is *dvigu*.

Examples for *tatpuruṣa*.—

malligenane	the bud of jasmine
māṇikagempu	the redness of the ruby
alarvakki	the bird of the flower (bee)
kannaḍavakki	the bird of the Kannada land (cuckoo)
kaḍeseṟaṅgu	the extreme edge of a garment
uḍenūl	the thread of the waist

Examples for *karmadhāraya*.—

telgadampu	a delicate cheek
oḷgannaḍam	good Kannada
melnuḍi	a gentle word
balmuguḷ	a thick bud
kiṟugūsu	small baby

"*kiṟugūsāgiyupāyamammaṟedane* . . . ." ‖ 371 ‖
(Did he forget the means, even though a baby ?)

Examples for *dvigu*.—

eraḻmātu	two words
eraḻtaram	two ways
irvāḷ	two swords
irpeṇḍir	two wives
mūvāḻ	three states of life

"*irvāḻ mūvāḻikkirdurvareyoḷ* . . . . ." ‖ 372 ‖
(In the world with two and three states of life).

165. *padaneraḍum mēṇpalavum*
padārthamam bayasutire bahuvrīhi padā-
rthada gaḍaṇam dvandvameni-
ppudavyayībhāvamādipadamukhyateyim.

When the two or more components of a compound relate to an exterior object, it is *bahuvrīhi*. When several nouns are grouped together into a compound, it is *dvandva*. When the meaning of the first component is prominent, it is *avyayībhāva*.

Examples for *bahuvrīhi*.—

kaḍucāgi	a very liberal person
calavādi	a resolute person
melvinnaṇi	a pleasant scholar
kaḍugēḍi	a very mischevous person
niḍumūgi	a person with a long nose
heḷegāli	a lame woman

Examples for *dvandva*.—

maragiḍuballipulpodaṟupakkimigaṅgaḷ
(trees, plants, creepers, grass, bushes, birds and animals (taken together)

aṭapāṭa kūṭaṅgaḷ (the sports, lessons and assemblies)

"*āṭapāṭakūṭaṅgaḷa kēḷigaidisadu poḻtu*" ‖ 373 ‖
(the time is not sufficient for the pleasures of playing, learning and assembling.)

Examples for *avyayībhāva*.—

aṅgay	the lower part of the hand (the palm)
mēṅgāl	the upper side of the foot
mēṅgay	the back of the hand
pintil	the back of the house
pintoḷe	a back fire-place

kiḻpoḍe	lower part of the stomach;
kiḻkeṟe	lower tank;
bembisal	hot sunshine;
beṅgāl	a hot foot;
baygiruḷ	the night just after the setting of the sun.

166. *aḍi mēgugaḷantyākṣara-*
deḍegakkum bindu mundu pindugaḷantya-
kkoḍarisugum lōpam nō-
ḷpoḍavyayībhāvadoḷkeḷagu kiḻenikkum.

In the compound, *avyayībhāva*, the final letters of the words *aḍi* (lower part) and *mēgu* (upper part) are substituted by bindu; the final letters of the words *mundu* (front) and *pindu* (back) elide; the word *keḷagu* (low) is substituted by *kiḻ* (low) and *peṟagu* (back) by *pindu* (back).

Examples.—

(*kayya* + *aḍi*)	— *aṅgai*[1]	palm;
(*kāla* + *aḍi*)	— *aṅgāl*	sole of the foot;
(*kaiya* + *mēgu*)	— *mēṅgay*	the upper side of the hand (back of the hand);
(*kāla* + *mēgu*)	— *mēṅgāl*	the upper side of the foot;
(*kayya* + *mundu*)	— *muṅgay*	front part of the hand (elbow);
(*kāla* + *mundu*)	— *muṅgāl*	front part of the leg (knee);
(*sūra* + *mundu*)	— *muñjūr*	front part of the roof; (the front eaves of a house);

1. This is evidently a wrong notion which existed among scholars at the time of Kēśirāja. From the study of other Dravidian languages it is seen that this compound *aṅgay* is derived from the components *agam* + *kay*. However, it is to be stated that *agam* has not an independent existence in Kannada. It exists only in compounds as in *aṅgay*, *aṅgāl* etc.

(*pagala* + *mundu*)	— *mumbagal*	the first part of the day;
(*māgiya* + *mundu*)	— *mummāgi*	the first part of the cool season;
(*kāla* + *pindu*)	— *piṅgal*	the hind-leg;
(*bedeya* + *pindu*	— *pimbede*	the latter time of sowing seed;
(*poḻlina* + *pindu*)	— *pimboḻtu*	the setting sun;
(*keṟeya* + *keḷagu*	— *kiḻkeṟe*	a lower tank;
(*poḍeya* + *keḷagu*)	— *kiḻpoḍe*	the lower part of the stomach;
(*pareya* + *keḷagu*)	— *kiḻpare*	a lower coat;
(*illa* + *peṟagu*)	— *pintil*	the back place;
(*toleya* + *peṟagu*)	— *pintole*	a back fire-place.

" *uddamāgi bigida mēṅgāl . . . . . .*" ‖ 374 ‖
(the upper-side of the leg which is tied broad).

167. *viditam kriyāsamāsam*
modaloḷ kārakamumagradoḷ kriyeyum san-
nidamāge bindu sakkaḍa-
dadantadoḷ kannaḍakke mēṇutvadoḷam.

When the *kāraka* (noun with declension) is followed by the verb component, it is *kriyāsamāsa* (the verb compound). In *kriyāsamāsa*, if the *kāraka* word is Samskrita and if it ends in *a* finally, the bindu is compulsory. It is optional when the *kāraka* word is Kannada and ends in *a* or *u* finally.

Examples for *kriyāsamāsa*.—

baḷedoṭṭam	(He) put on the bangles;
keḷegoṭṭam	(He) befriended;
teṟedeṭṭam	(He) gave the tax;
maṟevokkam	(He) sought refuge.

Examples for the bindu being compulsory when the *kāraka* word is in Samskrita.—

guṇaṅgoṇḍam	(He) laid hold of virtue
kālaṅgaṇḍam	(He) saw the time
priyamnuḍidam	(He) talked pleasant
dhanambaḍedam	(He) got wealth
raṅgambokkam	(He) entered the arena

Examples for the bindu being optional when the *kāraka* word is in Kannada and ending in *a*.—

mogamnōḍidam, moganōḍidam	(He) saw the face
padaṅgoṇḍam, padagoṇḍam	(He) got the proper state
besambaḍedam, besabaḍedam	(He) obtained permission
keyvolamgādam, keyvolagādam	(He) watched the field
manamsandam, manasandam	(He) gave away his mind
kaḍaṅgoṇḍam, kaḍagoṇḍam	(He) took loan

" . . . *kaḍagoṇḍano baḍḍigoṇḍaṇo*" ‖ 375 ‖

(Did he take the loan or the interest?)

Examples for optional bindu when the *kāraka* word is ending in *u*.—

puduṅgoḷisidam, pudugoḷisidam	(He) linked to;
mātuṅguttidam, mātuguttidam	(He) uttered abundant words;
asuṅgoṇḍam, asugoṇḍam	(He) took the life (He killed).

" *baṟumātuguṭṭi pōpare gaṇḍarum* . . ." ‖ 376 ‖

(Do even heroes go away after uttering vain words?)

" *mūguvaṭṭire krishṇam mātuguṭṭidam*" ‖ 377 ‖

(When Krishna was silent (he) uttered vain words?)

" *ninnasuṅgoṇḍaḍe dōṣamādude*" ‖ 378 ‖

(Will sin befall one, if your life is taken?)

Bindu should not be elided, if the meaning suffers thereby.—

payaṇambōdam	(He) went a journey.
pasarambaḍedam	(He) got a gift.
gaḍaṇuṅgoṇḍam	(He) got joined in the mass.
bijayaṅgaidam	(He) went.
kelasambokkam	(He) entered into the work.
karagambottam	(He) carried a water-jar.

" *karagambottam javam mriḍanoḷ*" ‖ 379 ‖

(Yama carried a water-jar for Mriḍa (God Śiva).

" *kāduva kālamane karagambottem*" ‖ 380 ‖

(I myself carried the water-jar during the fight).

The *arisamāsa*[2] (faulty compound) is faultless in the case of *kriyāsamāsa*. Here the Samskrit nouns also are used with Kannada verbs.—

savaṇam baḷapaṅgoḷe gāṇ-
ḍivi bilgoḷe balavirōdhi vajraṅgoḷe dā-
navaripu cakraṅgoḷe kau-
ravāri gadegoḷe poṇarkegāvam nilvam ‖ 381 ‖

(Who will dare fight, when *savaṇa* takes the *baḷapa* (a weapon), Arjuna, his bow, Gaṇḍīva, Indra, the *vajra* weapon, Krishna the discus and Bhima, the mace?)

168. *janiyisugum saṅkhyāsa-*
rvanāma guṇavacana kritprapūrvam gamakam
tanagatvam peṟagitvam
tanagaripadanilla karmadhārayamaduvum.

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2. The compounding of Kannada with a Samskrit word is known as *arisamāsa* (faulty compound).

When *karaka* is the latter component and any one of the following viz. numeral pronoun, adjective and *krit*,—is the earlier one, such compound is called the *gamaka* compound. The final syllable of the adjective in the *gamaka* compound is substituted by the vowel *a* and this vowel is preceded by *i*. The *arisamāsa* is allowed in this compound. This *gamaka* compound is a variety of *karmadhāraya*. On rare occassions it may be a *tatpuruṣa* also.

Examples for numeral being the earlier component.—

irpattaidu twenty-five ;
nūṟupattu hundred and ten ;
mūvattāṟu thirty-six.

"*mūvattāṟum guṇaṅgaḷ tamagamardire*" ‖ 382 ‖
(When the thirty-six qualites were embodied in them).

Examples for pronoun being the earlier component.—

āva - mātu which talk ?
āva - kāryam which work ?
āva - nāyakam which leader ?
āva - kānte which woman ?

"*āvarāvutarāva vājigaḷāvavānegaḷāvanā-*
ḷāvanāyaka . . . nimma . . . vyūhadoḷ" ‖ 383 ‖
(In your array, what cavalrymen, what horses, what elephants and what leaders (are there ?)

Examples for the appearance of the vowel *a* preceded by the vowel *i* finally, in the case of adjectives.—

(*asi* + *a* + *naḍu*)	= *asiyanaḍu*	thin waist
(*pasi* + *a* + *baṇṇam*)	= *pasiyabaṇṇam*	fresh colour
(*biḷi* + *a* + *karbu*)	= *biḷiyakarbu*	white sugar-cane
(*niḍi* + *a* + *nālage*)	= *niḍiyanālage*	long tongue
(*piri* + *a* + *magam*)	= *piriyamagam*	elder son
(*kiri* + *a* + *magam*)	= *kiriyamagam*	younger son

Examples for *krit*.—

"*pāḍuva tumbi kōḍuva puḻil* . . ." ‖ 384 ‖
(the bee that hums and the tank which is cool).

"*āḍidapolanuṇḍamardu kaṇḍavicāram*" ‖ 385 ‖
(the played-field, taken-medicine and the seen-thing).

Examples for *arisamāsa*, being allowed.—

bīsuva cāmaram	fanning chowrie
poḍeva bhēri	beating kettle-drum
pūraisuva śankham	blowing conch
piḍiva kahaḷe	blowing trumpet
pūsida bhasmaparāgam	smeared dust-like holy ash

"*ādaviṣṇu vijayādityam*" ‖ 386 ‖
(Viṣṇu who became Vijayāditya).

"*poṇmuva gharmajalaṅgaḷā pāṅgūm*" ‖ 387 ‖
(the manner of the oozing of the sweat).

169. *aduvidu vudugāyīyū*
vodavugumādēśamāgi gamakadoḷāyem-
budu pūrvaparāmarśega-
modavugumā rūḍhigam kaviśaramatadim.

In *gamaka* compound *ā*, *ī*, *ū* are substituted for the pronouns *adu* (that), *idu* (this) and *udu* (this in the intermediate position). *ā* is also used to denote renown and recollection or recognition.

Examples for the substitution of *ā*, *ī* and *ū*.—

"*ā mane siriya tavarmane paḷadevasakke*
kaṇḍevaṇṇa" ‖ 388 ‖
(That house is the abode of wealth, we have seen it, brother, for a long time).

"ī maneyattale bārikeginnalasadirakka" ‖ 389 ‖

(Come towards this house. Do not show indifference to this woman, sister).

"karu taḍedattu kandanunalūmaneyūke-
galuydar" ‖ 390 ‖

(The calf delayed. These (intermediate position) women of this (intermediate) house took the child for feeding).

" . . . . ābanavībana
vūbanavennade tolaldu pūgoydaravar" ‖ 391 ‖

(They wandered without minding this, that or middle garden and plucked the flowers).

Examples for the use of ā to denote recollection or recognition.—

"nenedanāhiranyakanandu bildandamam" ‖ 392 ‖

(That Hiraṇyaka thought about his falling).

"biddigāpolalicar mānyadokkal" ‖ 393 ‖

(The people of that city are the proper persons for the feast.)

Examples for the use of ā to denote renown.—

"gajahaya rūḍhiyoḷ bhagadattaninānaḷanim
migilādam" ‖ 394 ‖

(He excelled that Bhagadatta and that Nala in the knowledge of elephants and horses respectively).

170. *gadabajakāramavidirire*
modal'a padam tām kridantamāgire doreko-
ḷvudanusvāramudantado-
ḷidantadoḷ karmadhārayam bare bahuḷam.

When in the karmadhāraya compound the initial syllable of the second word is *ga, da, ba* or *ja* and the earlier word is *krit* with a final *u* or *i*, bindu appears optionally in the compound.

Examples for the bindu when the final *u* of the krit is before the initial *ga* of the second component.—

eitungōl	a sharp arrow
pottungoradu	a flaming piece of wood
surkungurul	curled hair
curcungolli	a burning fire-brand
idukungabbam	a metrical stanza that is independent of others
kuttungari	a beating wing
puṭṭungurudam	a man born blind
karcungallam	a bitten cheek
irkungāl	a destructive enemy.

"idukungabbam muktaka-
modambade . . . . ." ‖ 395 ‖

(having the independent and the self-containing verses).

Examples for *da*.—

kaḍukundari	a toothed (sharp) sword
urkundore	a swollen river
tūgundoṭṭil	a swinging cradle
āḍundole	an oscillating beam
tūgundale	a nodding head.

". . . ettuvētaḍāḍundoleyante kangesedudibham
kadanatrinētranā" ‖ 396 ‖

(The elephant appeared to the hero (the three-eyed one in the battle) like an oscillating beam of a country-lift).

"tūpa tūgundale bālpenam poḍare baḷkuva
sammana śūlavāladoḷ" ‖ 397 ‖

Examples for *ba*.—

battumbayam	a dry station
aṭṭumbari	gifts to the bride and bridegroom at the time of marriage
miñcumbuḻu	the fire-fly
tōṟumboṇe	a sort of mortgage as property, by pointing them out as security
pāṟumbaḷe	discus
battumbaḻi	dry cloth
āḍumbolam	a play-field
percumburuḷ	increasing fitness
heṟumbaḷe	a ring that is worshipped in the room of delivery in order to accelerate it (?).

"*pāṟumbaḷe nārācam*
tūṟuva saral . . . ." ‖ 398 ‖

(The discus, the arrow and the piercing weapon).

Examples for *ja*.—

tūguñjoḍar	hanging lamp
kaṭṭuñjurige	a knife for tying (to the waist)
ēṟuñjavvanam	rising youth (prime of youth)
aṭṭuñjagaḷam	a close fight
kaṭṭuñjōḷam	a bodice that is tied.

"*ēruñjavvanadoḷ so-*
kkērida nīreyara . . ." ‖ 399 ‖

(of the insolent women who were in the prime of youth).

Examples for bindu when the *krit* has a final *i*.—

siḍiyundale	a head that is flying about or bouncing
iḻiyumboḻtu	the setting sun.

Here the vowel *u* also is found.

Examples for bindu when the earlier component is not a *krit*.—

beṭṭumboṟe a heavy load.

171. *suḍugāḍiḍugiccaḍugū-*
ḻuḍugoṟeyum māṟudāṇṭu biḍugaṇ biḍuvāy
tuḍujoḍaraṟugeṟeyembivu
paḍeyavu binduvanudantavrittiyanāldum.

Though the *krit* has a final *u*, the bindu does **not appear** in the following words.—

suḍugāḍu	the burning ground,	*aḍugūḻu*	boiled rice,
iḍugiccu	fire made on a hearth,	*māṟudāṇṭu*	another jump,
uḍugoṟe	a present of clothes,	*biḍuvāy*	an open mouth,
biḍugaṇ	an open eye,	*aṟugeṟe*	a dry tank,
tuḍujoḍar	a trimmed lamp.		

172. *krittiradeyumutvātva-*
yattamanusvāramasvarada naṇakatvam
matte lakārakkutvam
pattalodam bindu bandu nelegoṇḍirkum.

The bindu appears even when the earlier component ending in *u* or *a* is not a krit. When the final syllable of the first component is *na* or *ṇa* followed by the vowel *a*, and when *ḷa* is followed by *u*, the bindu appears.

Examples for the bindu when there is final *u*.—

kukkundaṟi	a toothed, or sharp sword
dakkundale	a head that has been saved
tāṟumbaḻi	a confused manner.

"*tāṟ umbaḻiyeḻda cuñcu bemarim*
kaḍegenneya bānalāda boṭṭu" ‖ 400 ‖

Examples for the bindu when there is final *a*.—

bakkambayal	an open plain
kallaṅgaḍale	a shrubby plant
jakkandoḷali	(the cart-puller), a male buffalo.

"*javanēṟidondu jakkandoḷaliyante kaṅgesedu-*
dēṟidibham caladaṅkarāmanā" ‖ 401 ‖

(The elephant on which *caladaṅkarāma* (the Rama in valour and self-will) rode appeared like the he-buffalo which carried Yama).

Examples for the bindu, when *na* is followed by *a*.—

mīnambuḷu	a worm (bait) for catching fish
bānaṅguḷige	a bolus of cow-dung

Example for *ṇa*.—

kaṇṇandoḷali	a turning round of the eyes

Example for *ḷa*.—

beḷḷumbaṭṭe	white cloth

173. *peḍavembādēśam ban-*
deḍegolgum peṟagenippa śabdadoḷadu tām
paḍegum bindumanarebar
taḍagālembantabinduvumanācaripar.

When the first component is *peḍa* (back-side), used as a substitute for *peṟagu* (back-side), the bindu appears in the compound. Some people use the word *peḍa* (back-side) also without a *bindu*, as in the word *taḍagāl* (a foot that obstructs).

Examples for *bindu* when *peḍa* is the first component.—

peḍaṅgay	the back of the hand
peḍandale	the back of the head
peḍammeṭṭu	to step backwards
taḍaṅgāl	a foot that obstructs

"*peḍammeṭṭade sūḷgarevandiṟiduderidibham*
bhuvanaikarāmanā" ‖ 402 ‖

(The elephant on which *bhuvanaikarāma* (the unparallelled Rama of the world) rode pierced in the fight without retreating).

Examples for *peḍa* being used without a *bindu*.—

peḍagay	the back of the hand
peḍadale	the back of the head
peḍameṭṭu	to step backwards
taḍagāl	a foot that obstructs

" . . . *peḍameṭṭi barpa*
duryōdhanananibhaghaṭeyum" ‖ 403 ‖

(The army of elephants of Duryodhana which retreated).

174. *padavidhi kannaḍakam sa-*
kkadakkamillādyarinde sanduvanaṟidi-
rpudu birudāvaḷiyolpē-
ḷvudu peṟavaṟoḷāgadidu viruddha samāsam.

Kannada words should not be joined with Samskrita words to form a compound. But some such compounds, made by ancient poets are to be retained in usage; such compounds can be used in titles also. Nowhere else the use of such compounds is permitted.

Examples for faulty compounds.—

mukhatāvare (*mukha* + *tāvare*) = lotus like face.

In this compound *mukha* (face) is Samskrit and *tāvare* (lotus) Kannada. Hence it is faulty.

arasukumāram (*arasu* + *kumāram*) = prince.

Here, *arasu* (king) is Kannada, *kumāra* (son) Samskrita.

keḷadisamētam (*keḷadi* + *samētam*) = one along with a female-friend.

Examples for faulty compounds retained in usage.—

kaḍurāgam	(*kaḍu*	+ *rāgam*)	great affection
mogarāgam	(*moga*	+ *rāgam*)	red or bright colour of the face
aṟikenāyakam	(*aṟike*	+ *nāyakam*)	an intelligent leader
guṇakaṟugoṇḍam	(a beloved man)		
kaṭṭēkāntam	(strict secrecy)		
kūrasi	(*kūr*	+ *asi*)	sharp sword
mārbalam	(*mār*	+ *balam*)	= on opposing force
irbalam	(*ir*	+ *balam*)	= two armies
perbalam	(*per*	+ *balam*)	= big army
āḻijanam	(*āḻi*	+ *janam*)	= the female companions
turagadaḷam	(*turaga*	+ *daḷam*)	= cavalry
maṅgalārati	(*maṅgaḷa*	+ *ārati*)	= the waving (as around an idol) of a burning lamp
maṅgaḷava-sadanam	(*maṅgaḷa*	+ *pasadanam*)	= an auspicious ornament or dress
maṅgaḷāvaṟe	(*maṅgaḷa*	+ *paṟe*)	= auspicious beatings of the drum
arasuguṇam	(*arasu*	+ *guṇam*)	= a king's virtue
kaḍudarpam	(*kaḍu*	+ *darpam*)	= excessive pride etc.

These are to be retained but new formations of such compounds are not permitted.

Examples of faulty compounds used in titles.—

gajaduḷi	(one whe equals an elephant ?)
gajapāṟu	(a vimāna to which elephants are yoked)
naralōkadallaṇam	(one who causes alarm in the world of men)

māsavaḷamadana-mahēśam	(the great lord Kāma who is very influential)
aṅkatriṇētram	(the well-known Śiva)
guṇakkenalla-gaṇēśam	(Geṇēśa who is good on account of his merit)
daḷamukha-dhavaḷam	(an excellent ox (a hero) at the van)
daḷamukhādityam	(a sun among generals)
rāyakōḷāhaḷam	(loud noise of a king)

Thus faulty compounds are in usage in titles everywhere.

175. *savanisuvudella śabda-*
kke vikalpade dīrghavidhi mahacchabdakku-
dbhavikum mādēśam dō-
ṣavilla saṃskritapadam parakkodavaloḍam.

The final vowel of the word *ellā* (all) is lengthened optionally-*mā* (great) is substituted for the word *mahat* (great). It is not wrong to use these words with the Samskrita words succeeding them.

Examples for the optional use of the final lengthening of the vowel in *ella.*—

ellakāryam, ellākāryam all works

ellaratnam, ellāratnam all jewels

elladhanam, ellādhanam all wealth

ellāpuruṣar, ellākānteyar all men, all women.

" *ellaṅgamelladhanamuma-*
nelledeyoḷamellateṟadoḷum kuḍugemage..." ‖ 404 ‖

(Let all wealth be given by all means, to all persons, in all places).

"*ellā ratnaṅgaḷumanoḷakoṇḍolpanambhōdhi lōka-*
kkellam bīṟal . . . ." ‖ 405 ‖

(When the sea showed to the world its excellence in containing all the jewels).

Examples for the substitution of the word *mā* (great) for *mahat* (great).—

mādēvam (the great god i.e. Shiva)

mākāḷi (the great Kaḷi, the goddess)

mādāni (the great giver)

māśauryam (the great valour)

Examples for the usage of *mā* with Kannada words.—

māsāvantam the great feudatory

mālakumi the great goddess of wealth

mānāmi the great ninth day (the last of the nine days of the Durga-pūja).

176. *nelegolgum pūrvapadān-*
tyalōpamadu bahuḷadinde tatpuruṣakka-
ggalipuducitākṣarāgama-
moḷegum keḷagange kiḻkinembādēśam.

In *tatpuruṣa* the final syllable of the first word is often elided. In some cases, a homoganous letter is supplied with or without elision. *kiḻ* or *kin* is substituted for the word *keḷagu* (down).

Examples for the elision of the final syllable.—

oḷakōṇṭe (*oḷagu* + *kōṇṭē*) = the inner fortress

horavēli (*horagu* + *bēli*) = the outer fence

jēney (*jēn* + *ney*) = honey-ghee (honey)

teṅgāḷi (*teṅku* + *gāḷi*) = south wind

aramane (*arsu* + *mane*) = king's house.

Examples for the appearence of a homoganous letter.—

tembelar (*teṅku* + *elar*) = south wind. Here the letter *b* appears.

dāṅguḍi (*dāṇṭu* + *kuḍi*) = a creeper which crosses

māṅgāy (*māvu* + *kāy*) = the mango

āṅgoḷagu (*āvu* + *koḷagu*) = the cow's hoof

āṅgoḷam (?)

kammangaṇe (*kammittu* + *kaṇe*) = the fragrant arrow

kaḍalāntoṅgoḷagiram.

"*kammaṅgaṇeyindeccapa-*
nimmāvina poḍaṟoḷirdu . . ." ‖ 406 ‖

(Being in the sweet-mango grove, (he) shoots with his flower-arrows).

Examples for the appearance of its (*ṭ*) own geminate without elision.—

naṭṭevān the middle of the sky

naṭṭevane the middle of a house

naṭṭegombu a central branch

naṭṭevani a central drop. Here the vowel *e*, the homoganous letter appears.[1]

Examples for the substitution of *kiḻ*.—

kiḻkombu (*keḷagu* + *kombu*) the lower branch

kiḻkaval (*keḷagu* + *kaval*) a lower bifurcated branch

kiḻkaṇe (*keḷagu* + *kaṇe*) an inferior arrow

kiḻkaṭṭu (*keḷagu* + *kaṭṭu*) a lower structure

kiḻkaḍal (*keḷagu* + *kaḍal*) the western sea

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1. Also it may be noted that there is gemination of *ṭ* consonant in the place of *ḍ* of the first component, *naḍu*.

Examples for the substitution of *kin.*—

kinnīr (*keḻagu* + *nīr*) low water
kinnelam (*keḻagu* + *nelam*) low ground.

177. *akkum padāntyalōpam*
takkantire karmadhārayakkam dvigugam
mikkā dvandvakkam mē-
lakkarigarinā kriyāsamāsōpētam.

The elision of the last syllable of the first component takes place also in the compounds *karmadhāraya, dvigu, dvandva* and *kriyā.*

Examples for elision in *karmadhāraya.*—

baḍavunaḍu ⊳ *baḍanaḍu* (thin waist).

Here the syllable *vu* of the first component *baḍavu* (thin) is elided. Similarly,

arasu–nēṟil ⊳ *aranēṟil* (a kind of rose-apple)
polladu–mogam ⊳ *pollamogam* (an evil face)

"*pollamānisara pollamogaṅgaḷam* . . ." ‖ 407 ‖
(The evil faces of the evil people).

Example for elision in *dvigu.*—

palavu–devasam ⊳ *paladevasam* (many days)
palavu –kaṇ ⊳ *palagaṇ* (many eyes)
palavu –paṇ ⊳ *palavaṇ* (many fruits)

Examples for elision in *dvandva.*—

tamma–tamma–rājyam ⊳ *tantamma rājyam*
(their and their kingdoms)

similarly *tantama mahā–vibhūti, tantama balam.*

"*pādarigam palavaṇṇanadēnanīvam* . . ." ‖ 408 ‖
(What kinds of fruits does the adulterer give ?)

Examples for elision in *kriyāsamāsa.*—

pōgu–tandam ⊳ *pōtandam* (He) came
keḻagu–sārdam ⊳ *keḻasārdam* (He) went down
eydu–tandam ⊳ *eytandam* (He) came
kaḷava–suttidam ⊳ *kaḷasuttidam* (He) went round the arena
ēna–pēḻvem ⊳ *ēvēḻvem* (What shall (I) say ?)

"*ēvēḻvenavana cāgada pempam*"
(What shall I say about the greatness of his charity !)

ētarke bandam ⊳ *ēvandam* (why did he come ?)
ētarke pōdam *ēvōdam* (why did he go ?)

"*ēvandarēvōdarennade kāltaṟisalvamendu*" ‖ 409 ‖
(without saying any reason for their coming and going, they were ascertaining the time).

178. *dorekoḷvudatvavidhiyan–*
tarāḷadoḷbahuḷamāgi madhyapadakkam
dorekoḷvudadarśanavidhi
viraḷateyim karmadhārayakkaṟivavarim.

In *karmadhāraya* compounds *a* appears at the end of the first word. In some cases, the medial word is elided.

Examples for *a.*—

baṭṭittu toḍe ⊳ *baṭṭadoḍe* (round thigh)
beṭṭittu besage ⊳ *beṭṭavesage* (a firm soldering)
daṭṭittu baḷḷi ⊳ *daṭṭavaḷḷi* (thick creeper).

Examples for the elision of the medial word.—

In *alarantappa kaṇ*, the word *antappa* (like) is elided, and the word becomes *alargaṇ* (flower-like-eyes).

pereyantappa nosal ⊳ *pere–nosal* (crescent-like-forehead)
tongalantappa kurul ⊳ *tongalgurul* (a tuft of locks)
tumbiyantappa kurul ⊳ *tumbigurul* (bee-like-locks of hair).

179. *mundana padam viśēṣyado–*
londire pindirda padadupāntyasvaradim
sandipudu lōpamādiyo–
londidikārakkekāravidhi bahulateyim.

When the second component is the qualified, the penultimate vowel of the qualifying word elides. The initial vowel *i* of the first component changes optionally to *e*.

Examples for the elision of the penultimate vowel.—

telittu + *basir* = *telvasir* (a thin belly)

Here *i* the penultimate vowel of the first component, *telittu* (thin) elides when compounded with *basir* (belly) as in *telvasir* (thin belly). Similarly

olittu + *nudi* = *olnudi* (good word)
balitu + *mugul* = *balmugul* (the grown-up bud)
mellitu + *adi* = *melladi* (the delicate foot)

Examples for the change of *i* to *e*.—

piridu + *mole* = *permole* (big breast)

Here *i* the initial vowel of the first component *piridu* (big) changes into *e* in the compound *permole* (big breast). Similarly,

piridu + *maram* = *permaram* (big tree)
piridu + *mātu* = *permātu* (big word)
bilidu + *tingal* = *beldingal* (moonlight)
bilidu + *mugil* = *belmugil* (white cloud)
bilidu + *pal* = *belval* (white teeth)
bilidu + *bayal* = *belvayal* (an open plain with glaring light).

Examples of exceptions to the above rule.—

binnitu + *kone* = *bingone* (heavy bunch)
binnitu + *pore* = *binpore* (heavy load)
inidu + *māvu* = *immāvu* (sweet mango).

180. *agurupadādige dīrgham*
negalgum mattalli bandu natalanatangal
puge peralēm dvirbhāvam
negalgum svaramidirolodave bahulateyindam.

The initial vowel of the first component gets lengthened, when it is succeeded by a vowel. Where there are the consonants *n*, *t*, *l*, *n* and *t* finally in the first word, they get doubled in the compound.

Examples for the lengthening of the initial vowel.—

piridu + *āne* = *pērāne* (big elephant)
piridu + *adavi* = *pēradavi* (big forest)
piridu + *okkal* = *pērokkal* (a great farmer)
piridu + *adi* = *pēradi* (big foot)
piridu + *odal* = *pērodal* (big body)
ondu + *eñjal* = *ōreñjal* (an impure remnant of food)
eradu + *aidu* = *īraidu* (two fives)
eradu + *otte* = *īrotte* (two pawns)

Sometimes the initial vowel gets lengthened when the first word is succeeded by a consonant also.—

inidu + *svaram* = *iñcaram*, *īñcaram* (sweet sound)
inidu + *puli* = *imbuli*, *īmbuli* (a sweet orange)
inidu + *kadal* = *ingudal*, *īngadal* (the milk-sea)
inidu + *tuti* = *induti*, *īnduti* (sweet lip)
inidu + *tōl* = *indōl*, *īndōl* (a nice arm)

"*ingadalolpuvetta pasekannadi candrama...*" ‖ 410 ‖

(the milk-sea is the bed and the moon, the mirror)

Examples for doubling.—

pen	+ *ude*	= *pennude*	(the clothes of a woman)
nunitu	+ *arisinam*	= *nunnarisinam*	(soft turmeric)
tan	+ *elar*	= *tannelar*	(cool wind)
kat	+ *ayam*	= *kattayam*	(great valour)
kat	+ *elge*	= *kattelge*	(great rise)
kat	+ *alke*	= *kattalke*	(a tight embrace)
nit	+ *ayde*	= *nittayde*	(a woman of many years whose husband is still living)
nit	+ *esal*	= *nittesal*	(a long petal)
kat	+ *ubbate*	= *kattubbate*	(great elation)
bel	+ *ane*	= *bellane*	(white elephant)
ol	+ *unisu*	= *ollunisu*	(good food)
al	+ *eru*	= *alleru*	(a wound made by grazing)
bel	+ *al*	= *bellal*	(white person)
in	+ *unisu*	= *innunisu*	(sweet food)
kit	+ *adi*	= *kittadi*	(small foot,ascetic)
kut	+ *adi*	= *kuttadi*	(small foot,ascetic)
kit	+ *ile*	= *kittile*	(an orange)
kit	+ *acam*	= *kittacam*	(?)
kut	+ *ale*	= *kuttale*	(a small measure)
kut	+ *ivam*	= *kuttivam*	(this small man)
kut	+ *esal*	= *kuttesa*	(small petal).

"*olleledegodanodari cattanolovajam*" ‖ 411 ‖

(the teacher after saying something to his disciple went to the good person).

181. *kadidu nididemba naduvem-*
ba dakaram tatvamaytu kiridarke kurem-
bedeyalli takaram svara-
madase parakkutvamasvaram nile paradol

When the vowel follows, the *d* of the words *kadidu* (that is great), *nididu* (that is long) and *nadu* (middle) changes into *t*, the *ra* of *kiridu* and *kuru* changes into *t*. When the consonant follows, the *d* and *r* of the above words take the vowel *u*.

Examples where *d* changes to *t*.—

kadidu	+ *al*	= *kattal*	(a strong, valiant man)
kadidu	+ *ubbasam*	= *kattubbasam*	(very difficult breathing)
nididu	+ *adakil*	= *nittadakil*	(a long or high pile)
nididu	+ *irke*	= *nittirke*	(a long, extensive abode)
nadu	+ *adavi*	= *nattadavi*	(the middle of a forest)
nadu	+ *alam*	= *nattalam*	(the middle tract of country)
nadu	+ *irul*	= *nattirul*	(mid-night).

Examples where *r* changes into *t*.—

kiridu	+ *adi*	= *kittadi*	(small foot, ascetic)
kiridu	+ *ile*	= *kittile*	(an orange)
kiridu	+ *esal*	= *kittesal*	(small petal)
kuru	+ *adi*	= *kuttadi*	(small foot, ascetic)
kuru	+ *esal*	= *kuttesal*	(small petal).

Examples for the words taking the vowel *u*.—

kadidu	+ *kudure*	= *kadugudure*	(a swift horse)
kadidu	+ *gali*	= *kadugali*	(a strong wind)

niḍidu + *tōḷ* = *niḍudōḷ* (a long arm)

niḍidu + *payaṇam* = *niḍuvayaṇam* (long journey)

naḍu + *seṟaṅgu* = *naḍuseṟaṅgu* (the middle portion of the skirt of a cloth).

" *niḍumālam munde nīrillaṇamemagulpaḍam*
pintaṇūrgeṇṭu " || 412 ||

(the distance is long, no water is available further on and if we are to return, the village left behind is far off).

kiṟidu + *kūsu* = *kiṟugūsu* (small baby)

kiridu + *nelli* = *kiṟunelli* (small nelli) (myrobalan)

kiṟidu + *bidir* = *kiṟuvidir* (small bamboo)

kiṟidu + *bale* = *kiṟuvale* (small net)

kiṟidu + *nāy* = *kiṟunāy* (small dog)

kuṟu + *daḍi* = *kuṟudaḍi* (a short stick)

kuṟu + *giḍa* = *kuṟugiḍa* (small plant).

182. *janiyisugum paccane ke-*
ccane beccanegaḷa cakāradoḷmatvam ke-
ccaneyādige catvam mē-
ṇanitaṟa matvam sukārametvakkitvam

The *c* of the words *paccane* (green, fresh), *keccane* (red) and *beccane* (hot) before consonants becomes *m*.* The *k* of *keccane* (red) sometimes changes into *c*. Sometimes *su* appears in the place of *m* of the above words, and the initial vowel *e* of those becomes *i*.

* In the *sūtra* though it is said *m*, it is really the homoganous nasal of the following consonant.

Examples for *c* becoming *m*.—

paccane + *tōl* = *pandōl* (a fresh hide)

paccane + *toval* = *pandoval* (a fresh hide)

paccane + *tale* = *pandale* (a newly decapitated head)

paccane + *taḷir* = *pandaḷir* (fresh young leaves).

" *pandaḷira tōraṇam ta-*
ḷtondida keṅguḍiya puḍiya muttina kaḍe ce-
lvindeseva maṅgaḷānaka-
dondu ravam bagege vandudandaṟamaneyoḷ " || 413 ||

(The festoons of green shoots, the pearl-umbrella with the red cloth and beautiful handle, the beating noise of the auspicious drums, all looked pleasing in the palace.)

keccane + *gāṟe* = *keṅgāṟe*, *keṅgaṟe* (a red stain)

keccane + *gaṟi* = *keṅgaṟi* (a red feather)

keccane + *jeḍe* = *keñjeḍe* (red matted hair)

keccane + *koḍe* = *keṅgoḍe* (red umbrella)

keccane + *taḷir* = *kendaḷir* (red shoots)

keccane + *bisil* = *kembisil* (red sun-shine)

keccane + *baṭṭe* = *kembaṭṭe* (red cloth)

beccane + *kal* = *beṅgal* (hot stone)

beccane + *kadir* = *beṅgadir* (hot rays of the sun)

beccane + *poḷale* = *bemboḷale* (?)

beccane + *nīr* = *bennīr* (hot water).

" *enitum kāydum bennīr*
mane suḍadembante ninagavar nile kāydum
manadoḷpollamanendum
neneyaradam nambu kurukulānvayabhānū || 414 ||

(O, the sun of the race of the Kurus (Duryodhana), you believe that though they oppose you with anger, they will never

bear ill-will, just as the hot-water, however hot it may be, will not burn the house).

Examples for *k* becoming *c*.—

keccane + *kaṇigile* = *ceṅgaṇigile* (the red water-lily)
keccane + *teṅgu* = *cendeṅgu* (red cocoanut tree)
keccane + *neydil* = *cenneydil* (the red water-lily)
keccane + *pon* = *cembon* (the red metal gold)
keccane + *pōtam* = *cembōtam* (red he-goat)
keccane + *koral* = *ceṅgoral* (red throat)
keccane + *tuṭi* = *cenduṭi* (red lip)
keccane + *kōl* = *ceṅgōl* (red arrow).

" *alardambhōruhaṣaṇḍamuḷḷalarda cennaidilgoḷam . . .*" || 415 ||

(the pond with the cluster of full-blown lotuses and the red water-lilies).

Examples for *su* with the initial *i*.—

keccane + *kaṇagile* = *kisugaṇagile* (the red water-lily)
keccane + *kal* = *kisugal* (red stone)
keccane + *kaṭṭu* = *kisugaṭṭu* (a red bundle)
keccane + *ponal* = *kisuvonal* (a red-coloured stream)
keccane + *pon* = *kisuvon* (red metal : gold)
keccane + *sañje* = *kisusañje* (reddish evening)
beccane + *kadir* = *bisugadir* (hot rays)
beccane + *nettar* = *bisunettar* (hot blood)
beccane + *nīr* = *bisunīr* (hot water)
beccane + *gāḷi* = *bisugāḷi* (hot wind).

"*pōltam kisusañje kavida nīlācalamam*" || 416 ||

(He resembled the blue mountain enveloped by the red evening).

"*bisunettara dhārege bāyanoḍḍimeyvenade*" || 417 ||

(opening the mouth to drink the stream of blood gushing from the wounds of the corpse).

As there is no initial *i* in the word *paccane* (green, fresh), it has become *pasuṅgaṟe* (a fresh stain) and *pasurvandar* (green pandal) in compounds.

Examples for the change of *paccane* (green, fresh) when it is succeeded by a vowel.—

paccane + *ōle* = *paccōle* (a green cadjan leaf)
paccane + *aḍake* = *paccaḍake* (a green betel-nut)
paccane + *ele* = *paccele* (a green, fresh leaf)

"*paccōle paccadoḷoḍambaḍe bandu vidagdhe...*" || 418 ||

(A shrewd woman came, adorned with an ornament of a green cadjan leaf).

The word *keccane* also changes thus.—

keccane + *aḍi* = *kēsaḍi* (a reddish foot)
keccane + *uri* = *kēsuri* (a red flame)
keccane + *akki* = *kēsakki* (a red kind of rice)

183. *paḍada kaḍeyaṇa ḍakāra-
kkudayipudu ḻakāramā ṟakārakkodavi-
rpudu rēpham vyañjanapada-
midiroḷsandise samāsadoḷbahuḷateyim.*

The final *ḍa* of the first component when followed by a consonant, in a compound, changes into *ḻa*, the final *ṟa* becomes *ra*. These changes take place in non-compounds also.

Examples for the change of *ḍa* into *ḻa*.—

kāḍu + *kiccu* = *kāḻkiccu* (forest fire)
kōḍu + *kuṭṭu* = *kōḻkuṭṭu* (to strike with the horn)

nāḍa + kuḍi	= *nāḻkuḍi*	(the banner of the country)
nīḍu + karisidam	= *nīḻkarisidam*	(he lengthened)
eraḍu + kaḍi	= *eraḻkaḍi*	(two bits)
eraḍu + taram	= *eraḻtaram*	(two ways)
eraḍu + māru	= *eraḻmāru*	(two fathoms)
eraḍu + mātu	= *eraḻmātu*	(two words)

"*. . . . eraḻmātāḍi baḻdum jaga-*
dvaḷayakkoḷnuḍikāraṇāda . . . ." ‖ 419 ‖

(speaking two words and becoming a person of sensible speech in the whole world)

Examples for *ṟa* becoming *ra* *.—

kesaṟ + mallige	= *kesarmallige*	(a lotus)
nēsaṟ + mayaṇam	= *nēsarmayaṇam*	(the sunny season of spring)
bēsaṟ + nuḍi	= *bēsarnuḍi*	(a word of disgust.)

"*. . . ērpeṭṭarērpeṭṭaram*
paḍuḷam māḻpuḍucitam . . ." ‖ 420 ‖

(It is proper to look after wounded persons).

Examples for *ḍa* becoming *ḻa* in non-compounds.—

nōḻpam (He sees) This is from *nōḍu* (to see).

māḻpam (He does) from *māḍu* (to do)

bēḻpam (He solicits) from *bēḍu* (to solicit)

bisuḻpam (He throws) from *bisuḍu* (to throw)

begaḻpam (He becomes amazed) from *begaḍu* to be amazed).

* This is a difficult statement to be made; there is no evidence to know whether the *r* in the sandhi of the compound is hard *ṟa* or ordinary *ra*.

"*. . . ninna bagegaḷa bhaṅgi karamukkeva-*
māgi manakke tōṟugum" ‖ 421 ‖

(The way of your desires appears to the mind to be cunning).

Examples for *ṟa* becoming *ra* in non-compounds :—

kesarmasagiduḍu	(the mud expanded)
ērmāṇḍuḍu	(the wound healed)
erpūtuḍu	(?)
nēsarmūḍiduḍu	(the sun dawned)

"*nēsarmūḍiduḍu miḻtu mūḍuva teṟadim*" ‖ 422 ‖

(The sun dawned like the coming of the Death to the monster Baka).

184. *kiṟidarkkādēśam kuṟu*
biṟuvembuḍu beṭṭitarkke koṅkiṅge kuḍen-
daṟi rēphe taḷta varṇa-
kkeṟagirkum dvitvavrittiyasamāsadoḷam.

In compounds *kiṟidu* (small) becomes *kuṟu*, *beṭṭitu* (big) changes into *biṟu* and *koṅku* (curved) into *kuḍu*. In compounds as also in other places the consonant with a '*r*' gets doubled.

kiṟidu + giḍam	= *kuṟugiḍam*	(small plant)
kiṟidu + daḍi	= *kuṟudaḍi*	(a short cudgel)
kiṟidu + gaḍḍam	= *kuṟugaḍḍam*	(a short beard)
kiṟidu + gaṇṭu	= *kuṟugaṇṭu*	(a small bundle)
kiṟidu + taṟi	= *kuṟudaṟi*	(a small knife)
kiṟidu + kay	= *kuṟugay*	(small hand)
beṭṭitu + voyil	= *biṟuvoyil*	(a severe stroke)
beṭṭitu + birddam	= *biṟubirddam*	(a rough manner)
beṭṭitu + paḍe	= *biṟuvaḍe*	(great army)
beṭṭitu + gāḷi	= *biṟugāḷi*	(great wind)

koṅku + *purvu*	= *kuḍuvurvu*	(arched eyebrow)
koṅku + *kōl*	= *kuḍugōl*	(sickle)
koṅku + *pere*	= *kuḍuvere*	(crescent)
koṅku + *dāḍe*	= *kuḍudāḍe*	(arched tusk)
koṅku + *miñcu*	= *kuḍumiñcu*	(curved streaks of lightning).

" *bīsuva birugāḷi koḷva maḷe poyva*
siḍil ciḷilemba miñcu . . . . ." ‖ 423 ‖

(the blowing great wind, falling rain, striking thunder, flashing lightning).

" *kuḍuvere tōrpa kuḍudāḍe . . . .*" ‖ 424 ‖

(the crescent, the curved tusk)

" *kuḍumiñcam masedannarappa*
palaroḷpeṇḍir . . . . . ." ‖ 425 ‖

(the many noble women who appeared like the sharpened and curved lightning)

Examples for doubling.—

nīrggiccu — water-fire
ūrvvēli — a village-fence
nīrvvānase — water-woman
kārggāl — rainy season.

" *nīrvvānaseyante vijayavadhu nelasirpaḷ*" ‖ 426 ‖

(The goddess of victory and Lakshmi are alike).

" *kārggāladante miñci poḷeduvo bāḷgaḷ*" ‖ 427 ‖

(The swords flashed like lightning in the rainy season).

Examples for doubling in non-compounds.—

bērpparidudu = the roots spread
tērpparidudu = the chariot moved

nīrtiḷidudu = the water became clear
kērkkeḍedudu = the wall fell.

" *beḷagidudeṇṭu dese nīrtiḷidudu*" ‖ 428 ‖

(The eight directions became bright and the water became clear).

185. *itarētarakriyāsam-*
hatamadu tānāvudalli matte bahuvrī-
hi tagulgumātvavidhisaṅ-
gatamādi padāntyadalli caramakkitvam.

Words denoting fighting are formed by a sort of *Bahuvrīhi* in which one and the same word occurs twice, the first ending in *ā*, the second in *i*.

Examples.—

khaḍgadim khaḍgadim māḍuva
yuddhamāvudadu – khaḍgākhaḍgi

(The fight in which sword is used against sword is called *khaḍgākhaḍgi* (sword - to - sword fight). Here *khaḍgākhaḍgi* is the *bahuvrīhi* compound.

muṣṭiyim muṣṭiyim mayyoḍḍi māḍuva
yuddhamāvudadu – muṣṭāmuṣṭi

(The fight in which fist is used against fist is called *muṣṭāmuṣṭi* (fist - to - fist fight). Here *muṣṭāmuṣṭi* is the *bahuvrīhi* compound. Similar are the compounds *hellāhelli* (mutual attack); *dāḷādāḷi* a mutual assault; *dekkhādekkhi* (emulation); *hāṇāhāṇi* (mutual beating).

The compounds *ghaṭṭāghaṭṭi* (mutual beating) and *hallāhalli* (mutual attack) are *tatsamas*.

186. *aḍasuvudu bahuvrīhiya*
kaḍegatvam bahuḷamagramillendire tām
kaḍegakkum litvam ko-
lveḍeyoḷkuliyembudakkumantyādēśam.

Bahuvrīhi compounds terminate either in *a* or *i*. *illa* (not) at the end of the first word becomes *ili*, *kol* (kill) becomes *kuli*.

Examples for the final *a*.—

alargaṇṇam	(a man with the eyes like flowers)
baṭṭadoḍeyam	(„ with round thighs)
kēsaḍiyam	(„ with red feet)
kuḍuvillam	(„ with arched bow)
baldaleyam	(„ with a big head)
agalduradam	(„ with a broad chest).

" *kuḍuvillaneccakōlu-*
nnaḍedu dalandorvvanerdeyanoḷgabbamumo-
ḷnuḍiyum gēyamumurccada
kaḍugallerdeyerdeyanambu mēṇurcugumē " ‖ 429 ‖

(Will the arrow be able to pierce the stony heart, which the arrow of cupid, good poetry, good counsel and music cannot pierce ?)

Examples for the final *i*.—

kaḍugelasi	(a hardy work-man)
niḍumūgi	(a person with a long nose)
calavādi	(a determined speaker)
kittanāsi	(?)
kaḍucāgi	(a very liberal person).

Examples for *illa* (not) becoming *ili*.—

pallilivāy	(the mouth that is toothless)
agililigandham	(the sandal with no fragrance)
kūrilikuḍugōl	(the sickle which is blunt)
beḷagiligaṇ	(lustre-less eye)
nāṇiliveṇ	(the shameless woman).

" *sogayisugume pallilivā-*
yagililigandham samantu kūrilikuḍugōl
mige nāṇiliyenisuva vadhu
nagegeḍeyakkum samastajagatītaḷadoḷ " ‖ 430 ‖

(Will the tooth-less mouth, smell-less sandal, edge-less sickle and shame-less woman look nice ? These will cause ridicule among the whole world).

Examples for *kol* (kill) becoming *kuli* (kill)—

mīṅguli (one who kills fish)

aṟaguli (one who kills *dharma* (virtue)

187. *dorekoḷvudakhiḷa vaiyā-*
karaṇarinondembudarkorembādēśam
eraḍarkamirādēśam
dorekoḷgumadalladandukārabhāvam.

or is substituted for *ondu* (one) and *ir* for *eraḍu* (two). If *ir* does not appear in place of *eraḍu* (two), the final *u* of *eraḍu* is elided and *ḍ* in it changes into *ḷ*.

Examples—

ondu nuḍi	⊳ *ornuḍi*	(one word)
ondu pesar	⊳ *orpesar*	(one name)
ondu modal	⊳ *ormodal*	(one beginning)
ondu piḍigūḷ	⊳ *orpiḍigūḷ*	(one morsel of food)

" *orpiḍigūḷum sitagana*
kappaḍamum rājasēveyillade . . ." ‖ 431 ‖

(with a morsel of food, a cloth of an adulterer and not being in a king's service).

eraḍu bēne	⊳ *irbēne*	(two pains)
eraḍu teṟa	⊳ *irteṟa*	(two ways)
eraḍu kaṭṭu	⊳ *irkaṭṭu*	(two knots)
eraḍu taḍi	⊳ *irtaḍi*	(two banks)

"*irtadiya pūmarangala*
pōrtam kapikuladolạdodallokkalarim . . ." ॥ 432 ॥

(the flower-trees on the two banks, and the flowers strewn by the groups of monkeys).

Examples for the elision of final *u* and the change of *ḍ* into *ḷ*.

eraḍu kudure ⊳ *eraḷkudure* (two horses)
eraḍu mātu ⊳ *eraḷmātu* (two words)

The final elision of *u* and the change of *ḍ* into *ḷ* occurs in all words ending in the consonant *ḍ* —

māḍu + *udu* ⊳ *māḷpudu* (to do)
bisuḍu + *udu* ⊳ *bisuḷpudu* (to throw)

188. *caramakkadarśanam mū-*
ṟire bare kapavargamagradoḷ dvirbhāvam
piridum hrasvam modaloḷ
svaramidirire mūṟaṟalli muyyādēśam.

When the word, *mūṟu* (three) is followed by a consonant, the final syllable of the word elides. When it is followed by the consonant of the classes *k* and *p*, the consonant gets doubled and the initial vowel of the word *mūṟu* (three) gets shortened. When the word is followed by a vowel, it is substituted by *muy*.

Examples for the elision of the final syllable—

mūṟu + *konku* = *mūgonku* (three curves)
mūṟu + *miṭṭe* ? = *mūviṭṭe* (three hills ?)
mūṟu + *beḷasu* = *mūveḷasu* (three crops)
mūṟu + *nūṟu* = *mūnūṟu* (three hundred)
mūṟu + *lōka* = *mūlōka* (three worlds)
mūṟu + *tale* = *mūdale* (three heads)

". . . . .*mūlōkakke pempindagun-*
daleyāgirdudu. . . . . ." ॥ 433 ॥

(It was great in excellence in the three worlds).

"*mūdalevārade manbude dēva.*" ॥ 434 ॥

(My lord, will the three heads remain without coming out ?)

Examples for the doubling of the consonant and the shortening of the initial vowel—

mūṟu + *kuppe* = *mukkuppe* (three heaps)
mūṟu + *koḍe* = *mukkoḍe* (three umbrellas)
mūṟu + *guḍḍe* = *mugguḍḍe* (three heaps)
mūṟu + *poḷal* = *muppoḷal* (three worlds)
mūṟu + *puri* = *muppuri* (three twists)
mūṟu + *māṟu* = *mummāṟu* (alteration of mind that is occasioned before-hand)

"*mukkoḍe puṣpavriṣṭi suradundubhi* . . ." ॥ 435 ॥

(the three umbrellas, raining of the flowers, the noise of the drums of gods).

This happens sometimes in the cases of consonants not belonging to the classes of *k* and *p*.

Examples—

mūṟu + *cōṭu* = *muccōṭu* (three spans)
mūṟu + *savaḍi* = *muccavaḍi* (three junctions)
mūṟu + *sere* = *muccere* (three palm-fuls)
mūṟu + *sāl* = *muccāl* (three rows)

Examples of some exceptions for the rule laid in the *sūtra*—

mūṟu + *gēṇ* = *mūgēṇ* (three spans)
mūṟu + *gāvudam* = *mūgāvudam* (three leagues)
mūṟu + *kōṟu* = *mūgōṟu* (three shares)
mūṟu + *kay* = *mūgay* (three hands, three branches)

" kiḍe mūgōṟum bōḻisi
naḍudaleyoḷ meḻasanoḍedu . . . ." ‖ 436 ‖

(shaving the head leaving three rows of hair and putting pepper in the middle of the head).

". . . . . . paṇeyum mūgayya mūgayyani-
ttāvakkeyde kavalkavaltu palavum . . ." ‖ 437 ‖

Examples for *muy.*—

mūṟu + *endam* = *muyyendam* (he said 'three')
mūṟu + *aḍi* = *muyyaḍi* (three feet)
muyyīr + *aḍi* = *muyyīraḍi* (six feet)

" caladim muyyēḻ sūḻ kṣatriyaranaṟasi
. . . . kondikkidam jāmadagnyam." ‖ 438 ‖

(Paraśurāma sought and killed the *Kṣatriya* kings twentyone times with resoluteness).

189. *akkum lōpam nālkai-*
darkkantyakāṟaṟādiyoḷ hrasvam tā-
nakkumadēḻarkkēḻen-
dakkum caramakke lōpameṇṭarkkakkum.

The words *nālku* (four), *aidu* (five) and *eṇṭu* (eight), lose their last syllable (when they form the first part of a compound). The initial vowel in *āṟu* (six), gets shortened. The word *ēḻu* (seven) becomes *ēḻ* (seven).

Examples for *nālku* (four).—

nālku + *maḍi* = *nālvaḍi* (four-fold)
nālku + *pattu* = *nālvattu* (forty)
nālku + *beral* = *nālveral* (four fingers)

" uragam konḍallim nā-
lveralanitam kaḷedu katṭi mēgam bēgam
sereviḍuge suḍuge kaḍidira-
daridikkuge nīvi kaḷege nirviṣamakkum." ‖ 439 ‖

(Tie at a distance of the breadth of four fingers, above the wound, localise the poison, burn it or cut it and take away the poisoned blood. Then the poison will disappear).

Examples for *aidu* (five)—.

aidu + *maḍi* = *aivaḍi* (five-fold)
aidu + *kanḍugam* = *aiganḍugam* (five *kanḍugas–kanḍuga*- a measure of capacity)
aidu + *sāsiram* = *aisāsiram* (five thousand)

" kiṟi pugaleneyumentum
mīṟidanam pokku sāleyam śārṅgamanan-
dēṟisidapanahiśayyeya
nēṟidanayvāyaśaṅkhamam pūrisidam." ‖ 440 ‖

(He enters the hall by force even when he is refused entry, raises the *śārṅga* bow, gets into the snake-bed, and blows the conch with the five faces).

Examples for *āṟu* (six).—

āṟu + *maḍi* = *aṟuvaḍi* (six-fold)
āṟu + *pattu* = *aṟuvattu* (sixty)
āṟu + *nūṟu* = *aṟunūṟu* (six hundred)
āṟu + *tiṅgaḷ* = *aṟudiṅgaḷ* (six months)

" aṟudiṅgaḷāyumunṭene
maṟuguvudum nallaralli tammim munnam
paṟivaṭṭu bare kanalvudu
maṟipade nālvarge narakadukkhada teṟanam." ‖ 441 ‖

(The beloved couple lament when told that they have six months more to live. If one is snatched away earlier they lament still further. Does not this show one the way of the miseries of the hell ?)

Examples for *ēḻ* (seven)—

ēḻ + *pattu* = *ēḻpattu* (seventy)
ēḻ + *kaḍal* = *ēḻkaḍal* (seven seas)

ēl + *kōṭe* = *ēlkōṭe* (seven fortresses)

ēl + *pore* = *ēlpore* (a kind of boil)

ēl + *kari* = *ēlkari* (?)

parimardisuvudu duttū-
rarasamanimbāgi piridu neladoḷ lavaṇam
berasorasi konḍu pūsuge
karagugumēlporeyenippa kuruvum bēgam. ‖ 442 ‖

The *Duttūra* should be crushed well on the floor and mixed with salt. When this is smeared, even the boil, called *ēlpore* will subside.

Examples for *eṇṭu* (eight)—

eṇṭu + *dese* = *eṇdese* (eight directions)

eṇṭu + *pattu* = *eṇpattu* (eighty)

eṇṭu + *sāsiram* = *eṇchāsiram* (eight thousand)

"*. . . . nijasainyabhāradindeṇdeseyānegaḷ*
kusidu kurgiduvu . . ." ‖ 443 ‖

(The elephants of the eight directions were pressed down by the vast army).

190. *pattu paramāgaloḍamom-*
battu tomendakkumagradoḷnūṟire mēṇ
mattam sāsiramire nela-
sittombayyendu vibudharindādēśam.

ombattu (nine) before *pattu* (ten) becomes *tom*. It becomes before *nūṟu* (hundred) and *sasira* (thousand), *ombay*.

Examples :—

ombattu (nine) + *pattu* (ten) = *tombattu* (ninety)

ombattu + *nūṟu* = *ombaynūṟu* (nine hundred)

ombattu + *sāsiram* = *ombaysāsiram* (nine thousand)

"*. . . . tombattomba-*
ysāsira yōjanamam nege-
dī suragiri . . . . ." ‖ 444 ‖

(Having jumped the ninetynine thousand yojanas and coming to this mountain of the gods).

191. *pattarke payinendā-*
dattādēśam samantu sāsiramidiroḷ
pattugegoḷe nūṟarkam
mattam sāsirakamantyalōpam viraḷam.

The word *pattu* (ten) before *sāsira* (thousand) becomes *payin*. The words *nūṟu* (hundred) and *sāsira* (thousand) lose their final vowel, when followed by other words.

Examples for *pattu* (ten) becoming *payin*—

pattu + *sāsiram* = *payinchāsiram* (ten thousand).

"*paḍaliṭṭantire mālpenōvade payiñchāsirvaram*
yuddhadoḷ" ‖ 445 ‖

(I will fell ten thousand in the battle).

Examples for the elision of the final vowel.—

nūṟu + *maḍi* = *nūrmaḍi* (hundred-folds)

nūṟu + *mātu* = *nūrmātu* (hundred words)

nūṟu + *sāsiram* = *nūrchāsiram* (hundred thousand)

sāsira + *maḍi* = *sāsirmaḍi* (thousand-fold)

sāsira + *ar* = *sāsirvar* (thousand persons)

sāsira + *vaniteyar* = *sāsirvaniteyar* (thousand women)

"*. . . aysāsirvar priyatanūbhavar.*" ‖ 446 ‖

(five thousand beloved sons).

192. *pattarke pannenikkuma-*
duttarakonderaḍu nelase padiyendakkum
mattodavi mūṟu nālkire
suttēm svaramire nakāravidhi mundellam.

pattu (ten) becomes *pan* before *ondu* (one) and *eraḍu* (two). It becomes *padi* before *mūṟu* (three) and *nālku* (four). Before all other numbers with an initial vowel (excepting *ombattu* (nine), it becomes *padin*.

Examples for *pan*—

pattu (ten) + *ondu* (one) = *pannondu* (eleven)
pattu + *eraḍu* = *panneraḍu* (twelve)

Examples for *padi*—

pattu + *mūṟu* = *padimūṟu* (thirteen)
pattu + *nālku* = *padinālku* (fourteen)

"*sāral salladu panneraḻbarisamam nāḍam.*" ‖ 447 ‖

(must not enter the country for twelve years).

"*padinālku bāyam teṟedoḍe padinālku lōka-dantirpudu.*" ‖ 448 ‖

(when the fourteen mouths are opened, they will be like the fourteen worlds).

Examples for *padin* (the appearing of *n* before other words).—

pattu + *aidu* = *padinaidu* (fifteen)
pattu + *āṟu* = *padināṟu* (sixteen)
pattu + *ēḻu* = *padinēḻu* (seventeen)
pattu + *eṇṭu* = *padineṇṭu* (eighteen)

But, before *ombattu* (nine) *n* does not appear

193. *atiśayatarārthavīpsā-*
nvitanāntāvyaya padakkamanukritipadakam
kritamantyalōpamitarā
gatamatvam naḍuvinante kaḍegam ṭatvam.

There is elision for the final (letter) syllable of the first word of the *na* ending *avyayas* (indeclinables) of the repitition compounds (*vīpsā samāsa*) and the imitative words. In the case of

the first word of some compounds other than *avyayas* and imitative words, having a final *ḍ*, as in *naḍu* (middle) and *kaḍe* (end), it changes to *ṭa*.

Examples for the elision of the final syllable in *avyaya* (compounds).—

kammane + *kammane* = *kamma-kammane* (very fragrantly)
taṇṇane + *taṇṇane* = *taṇṇataṇṇane* (very cool)
mellane + *mellane* = *mellamellane* (very slowly)
sappane + *sappane* = *sappasappane* (very dejectedly)
toppane + *toppane* = *toppatoppane* (all at once)
noppane + *noppane* = *noppanoppane* (quickly ?)

"*teppateppane puruḷ . . . .*" ‖ 449 ‖

(quickly the core).

"*noppanoppane pēḻvendu . . . .*" ‖ 450 ‖

(saying that we will tell quickly).

Examples for the elision of the final syllable of the imitative words.—

"*. . . . taḻataḻane*
nēsarmūḍidudu miḻtu mūḍuva teṟadim." ‖ 451 ‖

(The sun rose shining like death in the eyes of the demon, Baka).

"*gaḻagaḻane kaṇṇīr suriye cintipa pārvana...*" ‖ 452 ‖

(of the worrying Brahmin with tears streaming down).

"*... ... ... ca-*
ḻacaḻane miñcittu siḍila kaidīvigevol." ‖ 453 ‖

(It flashed like the hand-lamp of the lightning).

Examples for *ṭa*—

naḍu + *naḍu* = *naṭṭanaḍu* (the very middle)

kaḍe + *kaḍe* = *kaṭṭakaḍe* (the extreme end, at last)

"......*kaṭṭakaḍe pervaṭṭeyam karaṅgoṇḍu*.." ‖ 454 ‖
(taking the bigway at last).

194. *tudi modalemba dakāra-*
kkudayisugum dvitvavrittiyinde takāram
modalemba lakārakka-
ppudadarśanavidhi viśēṣamam nuḍivedeyoḷ.

The geminated *ta* appears for *d* found in the words *tudi* (tip) and *modal* (first) when they are used as adjectives. Also the *la* syllable in *modal* (first), disappears.

Examples--

tudi + *tudi* = *tuttatudi* (the furthermost tip)

modal + *modal* = *mottamodal* (the first and the foremost)

195. *dūrābhīkṣaṇavīpsō-*
dārānukritikriyāsamabhihārasamī-
pōrutaracāpalādige
sāram budharim padakke yugaḷōccaraṇam.

Words are repeated —

(1) in pointing at a distant object, (2) in looking at, (3) in successive order, (4) in imitative sounds, (5) in repeating an action, (6) in pointing at a near object and (7) in agitation.

Examples for—

(1) in pointing at a distant object—

"*ā tōrpudātōrpude bānoḷ dhvajapaṭam*" ‖ 455 ‖
(The one that is seen in the sky there at a distance is the flag.)

(2) in looking at—

"*giḷiyoḍanōdiyōdi nuḍigaltu madālasarājahamsamaṇ-*
ḍaḷiyoḍanādiyāḍi naḍegaltu kaḷāpigaḷāṭamam manaṅ-
goḷe naḍenōḍinōḍi kuṇiyal neṟe kaltu kaḷāguṇam poḍa-
ḷdaḷavaḍe bālabhāvadoḷe bālakiyar baḷedar nirantaram." ‖ 456 ‖

(The young girls were growing in their innocence thus; they learnt to talk by talking incessantly with the parrots, learnt to walk by moving closely with the slow moving flock of royal swans, learnt to dance by seeing the dance of the peacocks ardently).

(3) in successive order—

"*ūrūroḷkērikēriyoḷmanemaneyoḷ*" ‖ 457 ‖
(in every village, in every street and in every house).

(4) in imitative sounds—

phulphullene (with the sound of *phul, phul*)
bhōrbhōrene (with the sound of *bhōr, bhōr*)

"... ... *bhōrbhō-*
rene pāyvudu himanagakke gangāsrōtam" ‖ 458 ‖

(The Ganga river was falling to the Himalaya mountain with the sound of *bhōr, bhōr*).

(5) in repeating an action—

"*naḍenaḍeyendu naḍedar*" ‖ 459 ‖
(They walked saying 'walk, walk')

"*idircidircene jatāyu* ... ..." ‖ 460 ‖
(When Jatayu said, "encounter me, encounter me").

(6) in pointing at a near object—

"*ideide sārkesārke gaṇakāvaḷi pēḷda muhūrtam*" ‖ 461 ‖

(The auspicious time told by the astrologers is approaching just now).

(7) in agitation—

oppisoppisu (to deliver over quickly)
aṇmaṇmu (to be extremely valorous)

All of these may be repeated thrice also—

"*beḷegeygaḷoḷirddettam*
kaḷaravadim kayyanetti chalalale enutum
baḷegaḷ phulphulphullene
giḷisōvakegaḷinoppugum keḷaveḍeyoḷ" ‖ 462 ‖

(In some places the women who drive away parrots were seen amidst the grown-up crops with their hands raised high, with the jingling bangles and shouting 'chalalale').

"*oḍḍoḍḍenutoḍḍi mēḷadavaḷkuṅkumavaṟi*
kuppaḷisi poydaḷ" ‖ 463 ‖

(The companion-woman poured *kuṅkum* water shouting 'stay, stay, stay').

kavimārgagatasamāsama-
navanennaṟivanitaneyde pēḷdem lōka-
vyavahāradindaminnuḷi-
duvanaṟivudu śabdapāramārgamaśakyam.

I have done my best to elucidate the compounds as they occur in the works of poets. The remaining ones are to be known from usage. To know the science completely is next to impossible.

THIRD CHAPTER IS ENDED.

ನವ್ಯಕಾವ್ಯ- ಒಂದು ಪಕ್ಷಿನೋಟ

A birds' eye-view of Modern Poetry

(in KANNADA)

ಪಾ. ಶ. ಶ್ರೀನಿವಾಸ, ಎಂ.ಎ.

ಕನ್ನಡ ಸಾಹಿತ್ಯವಾಹಿನಿಯು ಪಂಪನಕಾಲದಿಂದ ಇಂದಿನವರೆಗೆ ಅನೇಕ ತಿರುವುಗಳನ್ನು ಪಡೆದು ಸಮೃದ್ಧವಾಗಿ ಹರಿಯುತ್ತಿದೆ. ಈ ಶತಮಾನದ ಆರಂಭದ ದಶಕಗಳಲ್ಲಿ ಕನ್ನಡ ಕಾವ್ಯದಮೇಲೆ ಪಾಶ್ಚಾತ್ಯ ಸಾಹಿತ್ಯ ಪ್ರಭಾವದಿಂದ ಒದಗಿದ ಬದಲಾವಣೆ ಸಾಹಿತ್ಯ ಚರಿತ್ರೆಯಲ್ಲಿ ತುಂಬ ಗಮನಾರ್ಹವಾದುದಾಗಿದೆ. ಶ್ರೀಗಳಾದ 'ಕುವೆಂಪು', ಬೇಂದ್ರೆ, ಪಂಜೆ ಮೊದಲಾದ ಹಿರಿಯ ಕವಿಗಳು ಶೆಲ್ಲಿ, ಕೀಟ್ಸ್, ವರ್ಡ್ಸ್‌ವರ್ತ್, ಕೋಲ್‌ರಿಜ್ ಮೊದಲಾದ ರೊಮಾಂಟಿಕ್ ಸಂಪ್ರದಾಯದ ಕವಿಗಳಿಂದ ಪ್ರೇರಿತರಾಗಿ ಕನ್ನಡದಲ್ಲಿ ಅದುವರೆಗಿದ್ದ ಕಂದ, ವೃತ್ತ, ಷಟ್ಪದಿಗಳ ಸಂಪ್ರದಾಯವನ್ನು ಮುರಿದು ಭಾವಗೀತೆಗಳನ್ನು ರಚಿಸಿದರು. ಅಂದಿನ ಅನೇಕ ತರುಣರು ಇವರನ್ನು ಅನುಸರಿಸಿ ಆ ದಿಶೆಯಲ್ಲಿ ವಿಪುಲವಾದ ಕೃಷಿ ಮಾಡಿದ್ದಾರೆ. ಶ್ರೀಗಳಾದ ಗೋವಿಂದ ಪೈ, ಬೇಂದ್ರೆ, ಪುಟ್ಟಪ್ಪ, ಶ್ರೀನಿವಾಸ, ಪು. ತಿ. ನ., ವಿ. ಸೀ, ವಿನಾಯಕ ಮೊದಲಾದವರು ತಮ್ಮ ವಿಶಿಷ್ಟತೆಯನ್ನು ಕಾಪಾಡಿಕೊಂಡು ಈ ಸಂಪ್ರದಾಯದಲ್ಲಿ ನಡೆದುಬಂದರು.

ಆದರೆ ಇಲ್ಲಿಗೇ ಈ ತಿರುವು ನಿಲ್ಲಲಿಲ್ಲ. ಯಾವರೀತಿಯ ಕ್ರಾಂತಿಕಾರಿ ಬದಲಾವಣೆಯೇ ಆಗಲಿ ಅದು ಸ್ವಲ್ಪಕಾಲ ಹಾಗೆ ನಡೆದುಬಂದರೆ ಅದರಿಂದ ಬೇಸರಿಕೆ ಹುಟ್ಟುವುದು ಸಹಜ. ಒಬ್ಬಿಬ್ಬರು ವಿಶಿಷ್ಟರಾದ ಕವಿಗಳು ವೈವಿಧ್ಯವನ್ನು ಪ್ರದರ್ಶಿಸಿದರೂ ಅವರನ್ನನುಸರಿಸಿ ಬರೆದ ಅನೇಕ ಕವಿಗಳು, ಅವರಿಂದ ಪ್ರಭಾವಿತರಾಗಿ ಬರೆದುದನ್ನೆ ಬರೆದು ತಮ್ಮ ಭಾವವನ್ನು ಬರಿದುಮಾಡಿ ಕೊಂಡಿರುವುದು ಕಾಣತೊಡಗಿತು. ಕೊನೆಕೊನೆಗೆ ಈ ಸಂಪ್ರದಾಯದ ಕವಿತೆಗಳಲ್ಲಿ ಬರುವ ಉಪಮೆ, ರೂಪಕ, ಪ್ರತೀಕಗಳೂ ಸವೆದ ಪಾವಲಿಗಳಂತೆ ಚಲಾವಣೆಯ ಸತ್ವವನ್ನು ಕಳೆದುಕೊಳ್ಳ ತೊಡಗಿದವು.

ಇದನ್ನು ಗಮನಿಸಿದ ಒಬ್ಬಿಬ್ಬರು ನವೋದಯದ ಕವಿಗಳು ಹೊಸತನಕ್ಕಾಗಿ ಹಂಬಲಿಸಿದರು. ಸುಮಾರು ಒಂದೂವರೆ ದಶಕದಿಂದೀಚೆಗೆ ನಡೆದ ಕನ್ನಡ ಕಾವ್ಯಕ್ಷೇತ್ರದ ಕೃಷಿಯಲ್ಲಿ ಈ ರೀತಿಯ ಪರಿವರ್ತನೆಯನ್ನು ಕಾಣುತ್ತೇವೆ. ಅಂದಮಾತ್ರಕ್ಕೆ ಈ ಅವಧಿಯಲ್ಲಿ ರೊಮಾಂಟಿಕ್ ಸಂಪ್ರದಾಯದ ತೊರೆ ಬತ್ತಿಹೋಯಿತೆಂದು ನಾವು ಭಾವಿಸಬೇಕಾಗಿಲ್ಲ.

NOTICE

Subscriptions, books for review, exchanges etc. may be sent to

M. Mariappa Bhat,
Editor-in-chief.

University Buildings,
Madras-5.

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Volume XXII Part II

ANNALS OF ORIENTAL RESEARCH

UNIVERSITY OF MADRAS

Editor-in-chief
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1969

లుగా దాని ప్రారంభధ్వనికి మాత్రమే ప్రారంభాక్షరము లేక వర్ణము నుపయోగింప నిచ్చుటలో నీ దశ యేర్పడినది. ఆరీతిగ, డేగ అను అర్థముగల 'అహోం' అను ధ్వని సమూహము మూలమున ఆ పక్షి చిత్రము - 'అ' అను అక్షరమునకు ప్రతినిధిగా నిలచినది. అట్లే, (మూలమందు 'నోరు' బొమ్మను తెల్పు 'రో-ro') అను ధ్వనిసమూహమునకు ప్రతినిధిగా 'ర r' అను నొక్కధ్వని మాత్రమే నిలిచి, దానికి 'r ర' అను అక్షరము ప్రతినిధి యాయెను. 'lalvi (lioness ఆడసింహమునకు 'ల l' అక్షరము నిలిచినది. ఇట్లు సహజముగా, కొలది, గొప్ప సంఖ్యగల వర్ణము లొకటే ప్రయోజనమున కుండగలవు, అనగా నొకటే యక్షరము ప్రారంభమున గల యనేకస్వరములు లేక ధ్వనిసముదాయము లుండగలవు. (ఉదా: ret, ra మొ॥ రా ro తోపాటు 'ర' కారముతో మొదలిడఁగలవు. ఇందులో నేది ప్రారంభ 'ర' కారము సార్వజనీనముగా ప్రతిపాదింపఁగలదను ప్రశ్నకు సమాధానము నితరముకంటె నేది సర్వసాధారణముగను, తేలికగ నుపయోగింపఁబడునో దాని నది దెలుపును.

ఈ రీతిగ యథార్థమైన వర్ణసమామ్నాయము, తాత్కాలికముగ పుట్టినది. బహుప్రాచీన లేఖనములలో స్వచ్ఛమైన వర్ణసమామ్నాయము గనఁబడుచున్నను, ప్రాచీన ఈజిప్టుదేశీయులు దానిని సక్రమముగను స్వచ్ఛముగ నుపయోగింప లేదు. ప్రాత భావచిత్రములను, స్వరధ్వని రేఖలనుగూడవారు కలిపివాడుట సాగించుచునే యుండిరి. సక్రమమైన వర్ణసమామ్నాయము నుపయోగించుట, యితరులు దమ భాషకు వాడుకొనుటకుగాను నెరువుగ పరిగ్రహించినపుడే, విజయమును సాధించినది.

ŚABDAMAṆIDARPAṆA

(Continued from A. O. R. Volume XXII - Part - I)

TRANSLATED BY

DR. A. SHANKER KEDILAYA, M.A., B.T., PH.D

CHAPTER IV

ON SECONDARY NOMINAL BASES

(TADDHITA)

196. *parinirmipa mar̤āḍuva*
dorevaḍeda niyōgadanritadar̤itada r̤iṇadā-
caraṇada śilpada mūlada
naranam pēl̤valli mal̤kigapratyayamam

iga suffix is used to form nouns denoting

(1) makers
(2) dealers
(3) persons in employment
(4) persons of untruth
(5) persons of knowledge
(6) persons of debt
(7) persons of a profession
(8) persons of manual art
(9) men of ancient times

(1) Examples for use of *iga* to denote makers—

kabba (poetry) + *iga* — *kabbiga* one who makes poetry; a poet

saravanda (tying arrow) + *iga* — *saravandiga* one who ties arrows

singara (decoration) + *iga* — *singariga* one who makes decorations

tōṇṭa (garden) + *iga* — *tōṇṭiga* one who makes a garden

"*kabbigagaḷḷarendu kūsādisabāradakkarada*
rājyadoḷī kavi cakravartiyā" || 464 ||

(Plagiarists should not trifle with poetry in the enlightened country of this poet emperor).

(2) to denote dealers—

ganda + *iga* — *gandiga* a seller of perfumes
dūsa + *iga* — *dūsiga* a cloth-merchant
tambula (betel-leaf) + *iga* — *tambuliga* one selling betel-leaves

"*gandiganeravaṇigam sara-*
vandiganā paṭṭasāligam bāṇasigam
mānḍurigam jōyisigam
sandarikeya kabbigam samañjasanoḷanē" || 465 ||

(Is there a true person among perfume-sellers, borrowers, arrow-makers, silk-weavers, cooks, grooms and astrologers?)

(3) to denote persons in employment—

aḍapiga one who carries the betel pouch
cāmariga one who waves chowries
karahaṭṭiga one who weaves roots?

(4) to denote persons of untruth—

aṭamaṭiga a cheat
māḷiga a deceitful man?
pusiga a man who tells lies

(5) to denote persons of knowledge—

jōyisiga one who knows astrology astrologer
lekkiga accountant
polambiga a man who knows his where-abouts

(6) to denote persons of debt—

sāliga a debtor
haṅgiga a person under an obligation

(7) to denote persons of a profession—

dēguliga temple servant
akkariga one whose profession is connected with letters
chāndasiga vedic priest

(8) to denote persons of manual art—

cippiga an artisan

(9) to denote men of ancient times—

mūliga a man of ancient times

197. *naḍeyisuvanītanidanem-*
beḍeyoḷvaḷavaḷḷamakkumāytamumakkum
vaḍigapratyayamakkum
biḍadikkuvanītanidanenippondeḍeyoḷ

The suffixes *vaḷa*, *vaḷḷa* and *āyta* are used to denote people in their profession. *vaḍiga* is used to denote people who put for sale.

Examples for the usage of *vaḷa*—

aḍapavaḷa a man who carries his master's betel-nut pouch
māsavaḷa a very influential man
maḍivaḷa washer-man
paḍevaḷa a general
sejjevaḷa a superintendent of a king's sleeping apartments
aḍuvaḷa a cook

For the use of *vaḷḷa*—

aḍapavaḷḷa	a man who carries his master's betel-nut pouch
māsavaḷḷa	a very influential man
maḍivaḷḷa	a washer-man
paḍevaḷḷa	a general
sejjevaḷḷa	a superintendent of a king's sleeping apartments
aḍuvaḷḷa	a cook

For the use of *āyta*—

jhaḷambāytar	fanners
sūḻaytar	messengers
kallāytar	teachers
kaḍaṅgāytar	attendants
acculāytar	servants

"*maḍivaḷḷamaḍapavaḷḷam*
paḍevaḷḷam sejjevaḷḷanajjam bejjam
aḍuvaḷanendintivaram
kaḍaṅgi biḍe jaḍiyadirke nayavarivarasam" ‖ 466 ‖

(Let not the lord who knows the ways, snub and admonish continuously the washerman, the betel pouch-bearer, the soldier, the bedroom superintendent, the old person, the medical man and the cook).

"*āytabdhiye ghūrṇisuvan-*
tāytaramaneyoḷage puguva poṟamaḍuva jhaḷam-
bāytara sūḻaytara ka-
llāytara kaḍaṅgāytaraccuḷāytara rabhasam" ‖ 467 ‖

(The tumult caused in the palace by the entry and exit of the fanners, messengers, teachers, attendants and servants was like that of the sea).

For the use of *vaḍiga*—

kuñcavaḍiga	copper-smith
pullavaḍiga	grass-seller
kaḷvaḍiga	toddy-seller

198. *ivarol vyavaharipam mā-*
ḍuvanivanemballi kāṟa gāṟaṅgaḷsam-
bhavikum gāṟādige lō-
pavādiyoḷ kammakumbayugamoḍavaloḍam

The suffix *kāṟa* is added to form nouns denoting people practising anything or observing a certain conduct. *gāṟa* denote people who make. The initial syllable (*gā*) of *gāṟa* disappears after *kamma* and *kumba*.

Examples for *kāṟa*—

naḍevaḷikāṟa	aman occupied in walking
nuḍivaḷikāṟa	a man occupied in speaking
iccekāṟa	a willing, obedient man
kaidukāṟa	a man with a weapon
bandikāṟa	a man who takes prisoners
galekāṟa	a man performing tricks on a bamboo pole
bēhukāṟa	a spy
nagevaḍikāṟa	a witty man
nīṟam-bagekāṟa	a beautiful person, a mindful man
pāḻikāṟa	an arranger
oḷnuḍikāṟa	a man with clever words
pagekāṟa	an enemy
bagekāṟa	a man who is mindful

Example for *gāṟa*—

mālegāṟa	a florist
kañcagāṟa	a copper-smith

baḷegāṟa	bangle-seller
gejjegāṟa	a maker of small bells
maṇigāṟa	a jeweller
oṟegāṟa	a sheath-maker

" *aṇiyaramesedoppirpuvu*
maṇigāṟara kañcagāṟaroṟegāṟara tin-
tiṇiyenipa mālegāṟara
gaṇanātītaṅgaḷāpaṇaṅgaḷe poḻalol ‖ 468 ‖

(The city looked fine with the innumerable shops of jewellers, copper-smiths, sheath-makers and florists).

Examples for elision of *ga*—

kamma + *gāṟa* — *kammaṟa*	black-smith
kumba + *gāṟa* — *kumbaṟa*	potter

199. *paradolgāṟapratyaya-*
mire salgum bindu mēṇakāramudanta-
kkorevaricapratyayamam
piridum tadbhavanoḷupadhegakkum hrasvam

When a word with final *u* precedes *gāṟa*, the *u* may receive *bindu* or change into *a*. The suffix *ica* is used to denote persons born of or in. The penultimate vowel of the word to which *ica* is suffixed, may sometimes be shortened.

Example for *bindu*—

pāḍu + *gāṟa* — *pāḍuṅgāṟa*	a musician
alasu + *gāṟa* — *alasuṅgāṟa*	a sluggard
ōdu + *gāṟā* — *ōduṅgāṟa*	a voracious reader
jūdu + *gāṟa* — *jūduṅgāṟa*	a gambler

Examples for *u* changing to *a*—

kañcu + *gāṟa* — *kañcagāṟa*	a copper-smith

Examples for *ica* suffix—

alar + *ica* — *alarica*	one born in the flower
poḻal + *ica* — *poḻalica*	one born in the town

Example for the shortening of the penultimate vowel—

kalūru + *ica* — *kalurica* one born in a small village

200. *ghanamāgi vartisuvanī-*
tanivaroḷemballi kuṭigagapratyayamuṇ-
ṭenisugumuḷiga pratyaya-
manukūlam bāḻvanidaṟoḷivanembedeyoḷ

The suffixes *kuṭiga* and *ga* are used to show that one is occupied in a particular job, the suffix *uḷiga*, that one lives on or by a particular thing.

Examples for the suffix *kuṭiga*—

kal + *kuṭiga* — *kalkuṭiga*	a stone-cutter
nīr + *kuṭiga* — *nīrkuṭiga*	a man who gives water
mara + *kuṭiga* — *marakuṭiga*	a man who deals in wood
karu + *kuṭiga* — *karukuṭiga*	a calf-grazer
kalte + *kuṭiga* — *kaltekuṭiga*	a donkey-driver

Examples for the suffix *ga*—

māṭuga	a talkative man
būtuga	a boaster
kantega	one who wears a patched garment
bontega	one who wears quilted rags
bidiga	one who observes the prescribed form or ritual
saṭega	a dishonest man
navasiga	a tormentor
eḍaga	man at the left

Example for the suffix *uḷiga*—

dēvuḷiga	an attendant of an idol
maṇṇuḷiga	one who lives on earth

"*maṇṇoḷ jīvisuva pāvu maṇṇuḷigam*"

(The snake that lives on earth (feeds on earth) is called *maṇṇuḷiga*).

201. odavuvudu guḷipratyaya-
madu pūrvada binduverasu śīlagrahaṇā-
rthadolettamuṇi pratyaya-
modavugumanvitadinuṇbanidanembeḍeyoḷ

To show the sense of one being addicted to a particular thing, the suffix *guḷi*, preceded by a bindu is used. The suffix *uṇi* is used to show the sense of one's feeding on a thing.

Examples for the suffix *guḷi*—

āṭaṅguḷi	a player
sālaṅguḷi	habitual debtor
lañcaṅguḷi	one who takes bribes
kuttaṅguḷi	a sickly person

Example for the suffix *uṇi*—

amardu + uṇi — amarduṇi	one who drinks ambrosia
kaḷ + uṇi — kalluṇi	a drinker of toddy
tuḍugu + uṇi — tuḍuguṇi	one who lives by stolen things

202. uka kuḷiyāḷi pratyaya
mikaṁum śīlādiviśrutārthadoḷaḍiga
prakaṭa pratyayamakkum
sukavigaḷim tadanukūlavartanavidhiyoḷ

The suffixes *uka, kuḷi, āḷi, ika* and *aḍiga* may also be used in many of the above-mentioned instances.

Examples for the suffix *uka*—

kaṭṭukam	a man who ties
aṇṭukam	a tenacious man
saṇṇukam	a man who makes small (?)
taṭṭukam	one who strikes
kārukam	an artisan
bandukam, bondukam	a man who gets his food by flattering
diṇḍukam	a stout man (?)

Examples for the suffix *kuḷi*—

pōrkuḷi	a wrestler
huḍukuḷi	a seeker
kuṟukuḷi	a detractor
iṟukuḷi	a goring bull
ōdukuḷi	one fond of reading
maṟukuḷi	a seller
pēṅkuḷi	a demon
āykuḷi	a collector of alms, a beggar

Examples for the suffix *āḷi*—

ōdāḷi	a person fond of reading
māṟāḷi	a barterer
paḍapāḷi	a woman who acquires wealth by prostitution
kēḍāḷi	a mischief maker
jūdāḷi	a gambler
ēṟāḷi	an expert in riding
mātāḷi	a talkative man
siggāḷi	a bashful person

" *māṟaḷiyumōḍaḷiyu-*
mēṟaḷiyumappanagi paḍepaḷiye kēḷ
nīṟam jūdaḷi karam
nīṟam mātaḷi kareye siggaḷiyivaḷ " ‖ 469 ‖

(O woman of bad character, you hear! The lover is a seller, a person fond of reading, an expert rider, a gambler and a talkative man. This one is a bashful woman).

Examples for the suffix *ika*—

karika	a black man
dasika	a person with a stake ?
bārika	a person who has, his turn ?
asika	a thin person ?
hisika	one who squeezes ?

Examples for the suffix *aḍiga*—

dēvaḍiga	an attendent of an idol
pūvaḍiga	a flower seller
pāvaḍiga	a snake charmer

203. *vyavaharaṇa tadācaraṇa*
pravaṇanoḷakkum samantugapratyayamon-
duvudaṭigapratyayamā-
ḍuva dīvigeviḍiva haradugeyvanibaroḷam

uga suffix is used to form nouns denoting people who deal in, or are engaged in or meddle with. *aṭiga* suffix is used to form nouns to denote persons performing on the pole, light bearers and blade-dealers.

Examples for the suffix *uga*—

nāruga	fibre dealer
ūruga	villager
nēṇuga	rope dealer
maṇṇuga	a man doing work connected with earth

bēruga	root dealer
kaḻuga	grain dealer (?)
heṇṇuga	pimp

Examples for the suffix *aṭiga*—

kollaṭiga	pole-dancer
māvaṭiga	elephant-driver
dīvaṭiga	torch-bearer

204. *ēnānumondu bhāvama-*
nānal salvavanoḷaṟige kapratyayamam
pīnam tadvartanagata
mānavanoḷ tiḷige mattila pratyayamam

The suffix *ka* is used to denote persons of a certain condition; *ila*, to denote persons occupied with, or following a profession.

Examples for the suffix *ka*—

baḍaka	feeble man
oṇaka	emaciated man
baṇuka	mean man (?)
beḷuka	ignorant man (?)
niḍuka	tall man
kiḍuka	destroyer
aḻika	destroyer
toḷaka	unclean man

Example for the suffix *ila*—

paccayila, paccāyila	a master of the robes
paḍeyila	a soldier
pheḷayila	(?)
gāvila	a rustic

205. *idaroliduntembarthado-*
ludayipudullodeyavanta śabdam kaiko-
lvudu vaniga pratyayamu-
nbudu jīvitamāgi baride tinutirpavanol

The suffixes *ulla*, *odeya* and *vanta* are used to denote the sense of possession; *vaniga* used to denote person whose delight is eating.

Examples for the suffix *ulla*—

dhanamullam	a wealthy man
dhānyamullam	a man who has grains
gunamullam	a man with good qualities
ōdullam	a well-read man
tējāmullam	a powerful man

Examples for the suffix *odeya*—

permeyodeya	a grand ruler
jagadodeya	ruler of the world
nelanodeya	owner of the land
kodeyodeya	one who owns an umbrella
jānodeya	a possessor of knowledge

Examples for the suffix *vanta*—

sirivanta	a wealthy man
jasavanta	a famous man
jayavanta	a victorious man
hūnyavanta	meritorious man

Examples for the suffix *vaniga*—

kūlvaniga	a glutton

vaniga used in other senses also.

lañcavaniga	a man who takes bribes
sālavaniga	a man who contracts debts

206. *aneya pratyayamanitini-*
tenitemba lasatpramānapūranadolne-
ttane saṅkhyāpūranadol
janiyipudu me yembudakkumenisuva sūlol.

The suffix *aneya* is used along with the words *anitu* (that much), *initu* (this much) and *enitu* (how much) to denote grades in quantity. The suffix is also used in number, *me* is used for denoting 'so many times'.

Examples for the suffix *aneya*—

anitaneya	that much
initaneya	this much
enitaneya	amounting to what measure
ondaneya	first
eradaneya	second
mūraneya	third
padināraneya	sixteenth
nūraneya	one hundredth
ainūraneya	five hundredth

Examples for the suffix *me*—

orme	once	*irme*	twice
mūrme	thrice	*sāsirme*	thousand times
palarme	many times		

207. *kāntāviṣayadolādama-*
dantakkitiyum tadādilōpamumakkum
bhrāntemnalantamum nega-
lgum tōradadarkadantadalli vikalpam.

The suffixes *iti*, *ti*, *al* or *e* are added in forming feminines mostly from bases with final *a*.

Examples for *iti*—

cāmarigiti	a woman who carries a *cāmara*
maddaḷigiti	a woman who beats a tabor
āvujigiti	a woman who performs on the *āvuja*, a musical instrument
kannaḍigiti	a Kannaḍa woman
lēpāḷigiti	a woman who smears unguents
pañcamigiti	a śūdra woman
vēraḍigiti	a woman of *Vēraḍa* (?)
kuṟumbiti	a woman belonging to *Kurumba*, a caste of mountaineers
teluṅgiti	a Telugu woman
cippigiti	a female tailor
okkaligiti	a farmer-woman
okkaliti	a farmer-woman

"*okkaliti jōḍeyādan-*
takkumavaḷ sitage patige mige kāyvaḷ nō-
ṭakke kaḍusondi nāṇili
bakkambayaloḷamadārumam bhañjisuvaḷ" ‖ 470 ‖

It will be like a farmer-woman turning to be a prostitute. She is a whore. She despises her husband and she is like a profligate woman even for sight. She will attack anybody in the wide open.

Examples for *iti* with bases not having a final *a*—

akkasāliti	a woman of the goldsmith caste
okkaliti	a farmer-woman

Examples for the elision of *i*—

maṇigārti	a jeweller-woman
kañcagārti	a woman of the brazier caste
gāḍigārti	a charming woman

gāḍikārti	a charming woman
bēṭakārti	a woman of erotic sentiments
sejjevaḷti	a woman superintendent of sleeping apartments
ghaṭṭivaḷti	a toilet woman

The final *e* of the base changes into *a* when joined with the suffix *ti* as in—

polati	a low-caste woman
narati	a woman whose hair has become grey
eḍati	a middle-aged woman

Examples for the suffix *aḷ*—

avaḷ	she
ivaḷ	this woman
uvaḷ	this (intermediate) female
āvaḷ	which woman
peṟaḷ	another woman
kiṟiyaḷ	a young woman
piriyaḷ	an elder woman
asiyaḷ	a slender woman
iniyaḷ	a beloved woman
immidaḷ	a sweet woman
kammidaḷ	a fragrant woman

Examples for *aḷ* used in *krit*—

ōsarisidaḷ	she, who has put aside
rāgisidaḷ	she, who has loved
bhōgisidaḷ	she, who has enjoyed
pāḍisidaḷ	she, who has caused to sing
nōḍidaḷ	she, who has seen
osedaḷ	she, who has loved
besedaḷ	she, who is proud

Examples for the suffix *e*—

jōḍe	a prostitute
sitage	a prostitute
cadure	a clever woman
pāṇbe	a prostitute

208. *caramvsvarakke caramā-*
kṣaramakkum lōpamagradoḷ taddhitamon-
dire tannoḷā samāsān-
taradākhyātakada lakṣaṇam vyavaharikum.

When the taddhita suffix is added, the last vowel of the base or the last syllable elides. The change similar to that which is seen in the formation of compounds and verbs occurs.

Examples for the elision of vowels—

ghaṭṭivaḻti	a toilet-woman
sejjevaḻti	a woman superintendent of sleeping apartments
teluṅgiti	a Telugu woman
jōsaragiti	wife of the astrologer (?)
dēsigiti	a homeless woman
kammaṟiti	a woman of the black-smith caste
nāviditi	a barber's wife
hādarigiti	a prostitute

Examples for the elision of syllables *ru* and *du*—

ēṟu	rising
ēṭam	the act of rising
ōdu	reading
ōṭam	reading

Change as seen in compounds—

When *ti*, is added to the word *mālegāṟa* (a male florist), the *ṟa* becomes *ar* as in *mālegārti* (a female florist). Similarly,

kañcagāṟa	+ *ti*	=	*kañcagārti*	a woman of the copper-smith caste
jālagāṟa	+ *ti*	=	*jālagārti*	a fisher-woman
baḷegāṟa	+ *ti*	=	*baḷegārti*	a woman selling bangles
pañcagāṟa	+ *ti*	=	*pañcagārti*	a female artisan (?)
olagāṟa	+ *ti*	=	*olagārti*	an amiable woman

Change as seen in verbs—

āḍu	to play	— *āṭam*	playing
pāḍu	to sing	— *pāṭam*	singing
nōḍu	to see	— *nōṭam*	seeing
kūḍu	to meet	— *kūṭam*	meeting

209. *itvadoḷutvadoḷā hra-*
svaitvadoḷondida vakāramakkum bhāva-
khatvam piridum peṟagun-
ṭatvam hrasvaitvatatvamadu kelaveḍeyoḷ.

There is the vowel *a* preceding the suffixes *vi, vu, ve* which occur finally in abstract nouns. There are some abstrct nouns ending in the *ta* and *te*.

Examples for the suffixes *vi*, *vu* and *ve*

toḻavi	wondering	*aḷavi*	strength
baḷavi	growth	*uḻavu*	remaining
peḷavu	a flaw (?)	*keḷavu*	old age (?)
teravu	mass	*eravu*	the state of borrowing
maṟave	forgetfulness	*teṟave*	opening
paḻave	oldness (?)	*eḷave*	young age

The vowel *a* is found in the above abstract nouns as well as in the following ones—

nilavu	position	*olavu*	love
balavu	strength	*salavu*	entrance
gelavu	victory	*iravu*	staying
baravu	coming	*kaḷavu*	theft

Some examples where the vowel *a* is not found—.

uḻivu	surviving	*kaḷevu*	removal
tiḻivu	knowledge	*aḻivu*	destruction
paḻivu	flame		

Examples for the suffix *ta*—

aṟita	knowledge	*kaḍita*	cutting
uṟita	sucking	*ēta*	the act of rising
ōta	reading	*erta*	fullnes (?)
portam	agreeableness (?)		

Examples for the suffix *te*—

agaḻte	digging	*pogaḻte*	praise
negaḻte	fame	*puguṭe*	entering

210. *prakaṭam cētanabhāvado-*
ḻike tanamumeyakkumuḻida bhāvadoḷameyum
ge ke megaḷumutvaditvada
pakāramum mattukāramum samanisugum.

Abstract nouns denoting distinction are formed by adding the suffixes *ike, tana* and *ume.* Others are formed by the suffixes *ame, ge, ke, me, pu, pi* and *u.*

Examples for the suffix *ike*—

unnatike	greatness	*uddhatike*	haughtiness
pannatike	valour	*āyatike*	the state of being great
balgandike	heroism	*mānasike*	high-mindedness

ike is also used as *ikke*—

unnatikke	greatness	*uddhatikke*	haughtiness

The suffix *ike* should not be added to bases ending in consonants.

Thus the forms *kāṇike* (sight), *pūṇike* (vow), *jāṇike* (knowledge) and *teraḻike* (moving) are faulty.

Examples for the suffix *tana*—

kalitana	heroism	*caduratana*	cleverness
āḷtana	sovereignty	*eggatana*	folly
maruḷtana	foolishness	*peṇtana*	womanhood

The suffix *tana* should not be added to Sanskrit bases. Thus if the suffix *tana* is added to the Sanskrit base *ārōhaka* (rider) and an abstract noun *ārōhakatana* (the state of being a rider) is formed, it is faulty.

Examples for the suffix *ume*—

takkume	fitness

Examples for the suffix *ame*—

tirame	conclusion	*aḻkame*	digestion

Examples for the suffix *ge*—

uḍuge	dress	*pasuge*	apportionment
polge	sewing	*bisuge*	soldering
paṇṇuge	equipping	*pattuge*	connection

Examples for the suffix *ke*—

maḍike	fold	*haḍike*	stench
kāṇke	sight	*pūṇke*	vow
teraḻke	moving	*nirmike*	forming (?)
tōrke	appearance		

Examples for the suffix *me*—

olme	love	*balme*	greatness
jāṇme	knowledge	*kaḍume*	force
maime	greatness	*kūrme*	love
perme	greatness		

Examples for the suffi *pu*—

paḍepu	acquiring	*kaḍupu*	force
parepu	spreading	*balpu*	strength
melpu	softness	*taṇpu*	coolness
nuṇpu	smoothness	*karpu*	blackness
pasurpu	greenness	*kempu*	reddishness
pempu	greatness	*bisupu*	heat

Examples for the suffix *pi*—

kalpi learning

Examples for the suffix *u*—

uggu	stammering	*siggu*	shame
eggu	folly	*kivuḍu*	deafness
keñcu	red or brown man	*gujju*	shortness
bejju	the chirping of birds (?)		

211. *piridembī rēphakkā-*
caripar bhāvārthamappudoṇḍu pukāram
paramāge binduvam vā-
kpariṇatarim siddhamāytu pempemba padam.

The suffix *pu* is added to the word *piridu* (great) and the abstract noun *pempu* (greatness) is formed, the *bindu* appearing before *pu*.

Example—

pempu greatness

The suffix *ka* is added to form abstract nouns like—

uḍuka	winding round the waist	*naḍuka*	trembling

212. *modalitvakkētvamumu*
tvadoḷōtvamumeseva dīrghamum caramakka-
tvada vidhiyum dhātuge bhā-
vadoḷakkum dhātu nijade bhāvamadakkum

When abstract nouns are formed from verbal themes the initial vowel *i* of the latter changes into *ē* and the initial *u* changes into *ō*. The short vowel is lengthened. Some abstract nouns formed from verbal themes get the vowel *a* finally. Sometimes the verbal theme is used as an abstract noun without any alteration.

Example for *i* changing into *ē*.—

kiḍu	to perish	>	*kēḍu*	perishing
isu	to throw	>	*ēsu*	throwing

Example for *u* changing into *ō*.—

tuḍu	to join		*tōḍu*	joining
kuḍu	to give	>	*kōḍu*	giving

The word *tōḍu* is also used in the meanings of (*jeṭṭi*) a wrestler and (*eṇe*) equality.

Example for the lengthening of the vowel.—

iḍu	throw	>	*īḍu*	throwing
biḍu	to leave	>	*bīḍu*	leaving
suḍu	to burn	>	*sūḍu*	burning

Example for the final *a*.—

āḍu	to play	>	*āṭa*	playing
pāḍu	to sing	>	*pāṭa*	singing
tīḍu	to rub	>	*tīṭa*	rubbing
nōḍu	to see	>	*nōṭa*	seeing

Examples of verbal themes used as abstract nouns without any change.—

taḍe	an obstacle	*naḍe*	walking
bisu	soldering	*percu*	increase
marcu	fondness	*urku*	pride
sorku	infatuation	*dāṇṭu*	passing over
kūṇṭu	limping		

213. *vōlembantemberaḍum*
pōlisuveḍegāduvantevōlenalakkum
vōloḷ hrasvamumakkum
mēlatvakkuṇṭu bindu vatvam batvam

The suffixes *vōl* and *ante* are used in similes (*upame*) for likening, The suffix *ante* joining with *vōl* thus becoming *ante-vōl* is also used for the same purpose. This usage is not faulty. The suffix *vōl* becomes *vol* optionally. *Vōl* when suffixed to a noun with a final *a* vowel becomes *bōl*. The noun then gets *bindu* also.

Examples.—

"*jalanidhiya vōl gabhīram*
jalavairiya vōl samagra vibhava sanātham
kulagirivōl niṣkampam
baliyantevoladhika dāni dāna vinōdam" || 471 ||

(The one who finds pleasure in giving charities (*dānavinōda*), looks serene like the sea, lord of all wealth like Indra, firm like the mountains of the quarters (*kulagiri*) and charitable like the emperor Bali).

"*giriyante binpidam sura-*
kariyante balāḍhyanabdhiyante gabhīram" || 472 ||

(He is weighty like a mountain, mighty like the celestial elephant, serene like the sea).

"*ravisutanantevoladhikadāni*
parākrami simhadantevol" || 473 ||

(He is charitable like Karna and valorous like a lion).

"*ā munīśvaram śāntarasada*
kaḍala vōlirdam" || 474 ||

(That great sage was like the sea of tranquility).

"*nijatējam nīḷda karneydila*
volire tanuchchāyeyim || 475 ||

(With the halo of the body, his lustre was like that of the long black water-lily).

"*indrambōl vibhavayutam*
candrambōl kāntivantanādityambōl
sāndra paripūrṇa tējanu-
pēndrambōl nītinipuṇanā naranātham" || 476 ||

(That king was wealthy like the lord Indra, lustrous like the moon, glowing fully like the sun, well-versed in moral codes like the lord Viṣṇu).

214. *odavirkum samskritave-*
nnaḍe kannaḍavennadāyila pratyayaman-
taḍu tāvivu modalāgaṟi-
vudanvitar mikka taddhita pratyayamam

The suffix *āyila* is added to bases both Samskrita and Kannada. The other *taddhita* suffixes are to be noted by the wise on the same lines.

Examples for the *āyila* suffix being added to Samskrita bases.—

gāḍhāyila	a strong man
rēkhāyila	a man who paints or writes

Examples for the *āyila* suffix being added to Kannada bases.—

ōjāyila	a man of propriety ?
aḍḍāyila	an opponent
gōḷāyila	a horse-man
puggāyila	a proud man

There are other suffixes e.g. *vaḷi* occuring in the words *naḍevaḷi* (behaviour), *nuḍivaḷi* (the way of speaking) and *salvaḷi* (propriety). Similar suffixes are to be noted from the usages of the learned.

FOURTH CHAPTER IS ENDED.

ಅಲ್ಲಮನು ತೋರಿದ ದಾರಿಬೆಳಕು

ಪ್ರಾ. ಶ. ಶ್ರೀನಿವಾಸ, ಎಂ. ಎ.

ಮಹಾಜ್ಞಾನಿ ಅಲ್ಲಮಪ್ರಭು, ಯಾವ ಮತಕಟ್ಟಳೆಗಳಿಗೂ ಸಿಲುಕದ ದಿವ್ಯವ್ಯಕ್ತಿ. ವೀರಶೈವ ಸಂಘದ ಪ್ರಸಾರಕ್ಕಾಗಿ, ಅದರ ಸಿದ್ಧಾಂತಗಳ ಆಚರಣೆಗಾಗಿ ಅನವರತವಾಗಿ ಶ್ರಮಿಸಿದ, ಬಸವ, ಚೆನ್ನಬಸವ ಸಿದ್ಧರಾಮ ಮೊದಲಾದ ಶರಣರಂತಲ್ಲದೆ, ಅವರೆಲ್ಲರನ್ನು ಮೀರಿ ನಿಂತು, ಬರಿಯ ಅಖಂಡ ಸತ್ಯವೊಂದನ್ನೆ ಸಾರಿದ ಮಹಾವ್ಯಕ್ತಿ ಅಲ್ಲಮ. ಅವನಿಗೆ ವೀರಶೈವ ಮತದ ಅಭಿಮಾನಿಗಳಿಂದ ಆಚಾರ್ಯಪಟ್ಟ ದೊರೆತಿದ್ದರೂ ಅವರುಗಳು ತೋರುವ ಬರಿಯ ಅಭಿಮಾನವನ್ನು ಖಂಡಿಸಿ ಪರಮ ವೈರಾಗ್ಯವೊಂದನ್ನು ಮಾತ್ರ ಎತ್ತಿ ಹಿಡಿಯಲು ಯತ್ನಿಸಿದ. ಬರಿಯ ಆಚರಣೆಗಿಂತ ತನ್ನೊಳಗಿನ ಅರಿವು ಮುಖ್ಯವೆಂದು ಸಾರಿದ ಅಲ್ಲಮನು ಸಾಧಕನ ಜೀವನವನ್ನು ದಾಟಿನಿಂತ ಸಿದ್ಧನಾಗಿದ್ದ. ಅವನ ಜೀವನದ ಬಹುಭಾಗವೆಲ್ಲ, ಅಂದರೆ ಸಾಧಕ ಜೀವನವೆಲ್ಲ ಅಜ್ಞಾತವಾಗಿಯೇ ಕಳೆದುಹೋಯಿತು. ಪ್ರಚಾರ ಅಬ್ಬರಗಳಿಲ್ಲದೆ ಸರಿದುಹೋಯಿತು. ಮಾಯೆಯನ್ನು ಕಳಚಿ ತನ್ನ ಜೀವನ ಇನ್ನು ಲೌಕಿಕ ಸಂಗತಿಗಳಿಗೆ ಅಂಟದೆ ಇರಬಹುದೆಂದು, ಅದರಲ್ಲಿ ತೇಲಬಹುದೆಂದು ಅನಿಸಿದಾಗಲೆ ಅವನು ಅಜ್ಞಾತವಾಸದಿಂದ ಹೊರಬಂದ. ಜೀವನದಲ್ಲಿ ನಿಚ್ಚನಿಚ್ಚಕ್ಕೆ ಸುಳಿವ ಸಂಶಯಗಳು ಅವನಿಗೆ ದೂರವಾದುವು. ಅವನ ಆಧ್ಯಾತ್ಮಿಕ ಮೌಲ್ಯಗಳು ಸ್ಥಿರವಾದುವು. ಮಾಯೆ ಎನ್ನುವುದು ಹೊರಗಿನಿಂದ ಬಂದು ಆವರಿಸುವ ವಸ್ತುವಲ್ಲ, ಹೊನ್ನು ಹೆಣ್ಣು ಮಣ್ಣು ಈ ಮೂರೂ ಮಾಯೆಯಲ್ಲ. ಮನದ ಮುಂದಣ ಆಶೆಯೇ ಮಾಯೆ ಎಂದು ಲೌಕಿಕ ಅಜ್ಞಾನವನ್ನು ಬಯಲಿಗೆಳೆದು ತೋರಿಸಿದ.

ಇಂಥ ಅಲೌಕಿಕ ವ್ಯಕ್ತಿಯೊಬ್ಬ, ವೀರಶೈವ ಸಂಸ್ಕೃತಿಯ ಕೇಂದ್ರವಾದ ಕಲ್ಯಾಣದತ್ತ ಧಾವಿಸಿ ಬರುತ್ತಿದ್ದಾನೆಂಬ ಸುದ್ದಿ ಕೇಳಿಯೇ ಬಸವ, ಚೆನ್ನಬಸವ, ಸಿದ್ಧರಾಮ ಮೊದಲಾದ ಶರಣರಲ್ಲಿ ಅಪೂರ್ವ ಪುಳಕವಾಯಿತು. ತಮ್ಮ ತಮ್ಮ ಹಾದಿಯಲ್ಲಿ ಶ್ರೇಷ್ಠರೆನಿಸಿಕೊಂಡು ಕರ್ಮದಲ್ಲಿ ಸವೆಯುತ್ತಿದ್ದ ಅವರನ್ನು, ಅವರ ಆಧ್ಯಾತ್ಮಜೀವನವನ್ನು ಮತ್ತಷ್ಟು ಒರೆಹಚ್ಚಿ ಪ್ರಕಾಶಮಾನವಾಗಿ ಬೆಳಗುವಂತೆ ಮಾಡಲು ಅಲ್ಲಮನು ಅಲ್ಲಿಗೆ ಬರಬೇಕಾಯಿತು. ಇವರೆಲ್ಲರು ಕೈಕೊಂಡ ಕಾಯಕಕ್ಕೆ ಮೀರಿದ ವಸ್ತು ಗುಹೇಶ್ವರನೆಂಬುದನ್ನು ಅವರಿಗೆ ಅರಿವುಮಾಡಿ ಕೊಡಲು ಅಲ್ಲಮನು ನಿಂತ.

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UNIVERSITY BUILDINGS,
MADRAS-5.

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Volume XXIII **Part I**

ANNALS
OF
ORIENTAL RESEARCH

UNIVERSITY OF MADRAS

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1970

ŚABDAMAṆIDARPAṆA

(*Continued from A.O.R. Volume XXIII – Part - II*)

TRANSLATED BY

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CHAPTER V

ON THE CONJUGATION OF VERBS

215. *kriyeyartha mūlam pra-*
tyayarahitam dhātuvadanabhāvakriyeyo-
ḷniyatam niścayipudu budha-
cayamā dhātuge vibhaktiyaṟāgirkum

The verbal base, which is without any suffixes is called the root (*dhātu*). When the suffix *am* of the third person masculine singular of the negative mood is removed, the root is seen There are six personal suffixes.

Example for determining the root.—The negative mood of the verbal form *māḍidam* (he did) is *māḍam* (he will not do). When *am*, the suffix of the negative mood is removed, the verbal root *māḍu* (to do) presents itself. Similarly we have to determine the verbal roots *kūḍu* (to join), *nōḍu* (to see) *tiḍu* (to touch), *kāḍu* (to trouble), *sūḍu* (to put on the head as flowers), etc.

216. *amarayirenevugaḷakkum*
kramadēkānēkavacanadoḷ pratyēkam
samanise yugaḷateyākhyā-
ta mārgadoḷ nelasi ninda puruṣa trayakam

There are six verbal terminations *am, ar, ay, ir, en* and *evu*. *am, ay, en* are used in the third, second and first persons

respectively in singular. *ar, ir* and *evu* are used similarly in plural.

Examples for *am*—

esedam	he threw	*besedam*	he united
osedam	he got delighted	*etti nadedam*	he beseiged
nudidam	he said	*ogedam*	he appeared
bagedam	he thought		

"*śīghram cakrāyudhametti nadedam*
vairībha kanthīravam ‖ 477 ‖

(He who was a lion to the elephant-like enemies, took his discus and marched against them).

Examples for *ar*—

ādidar	they danced	*pādidar*	they sang
kattidar	they bound	*muttidar*	they touched
mettidar	they trampled		

"......*kavigaḷ kritibandhadoḷalte kattidar*
muttidarikki mettidar ... ..." ‖ 478 ‖

(The poets (with their poetic charm have made the readers believe) that (the bridge in Ramayana) was constructed, (the sky) was reached (by Viṣṇu in his *vāmana* (dwarf) incarnation), and (Śiva) was trampled (by Arjuna).

Example for *ay*—

tegeday	you took	*bageday*	you thought
pordiday	you obtained	*nōdiday*	you saw
pādiday	you sang	*ādiday*	you danced

"*tegeday mōkṣada batteyam* ... ... ‖ 479 ‖

(You have made open the way to salvation).

"......*bhīma bhīma gadeyim*

pañcatvamam pordiday" ‖ 480 ‖

(You died through the blow inflicted by the gigantic mace of Bhima).

Examples for *ir*—

porduvir	you will attain
tirduvir	you will make straight

"......*vihaṅgamamidendēkabbe nīmēḻipir* ‖ 481 ‖

(Mother, why do you ridicule saying "This is a bird).

Examples for *en*—

amarcidem	I applied	*nimircidem*	I enlarged

"......*janōdayaṅgidam pēḻalodarcidem* ... ..." ‖ 482 ‖

(I have begun to narrate this for the king).

"......*bannipenām jayadaṅkakāraṇam*" ‖ 483 ‖

(I will eulogise the victorious lord).

Examples for *evu*—

kēḷdevu	we heard	*kaṇdevu*	we saw
usirdevu	we told		

"......*kripaṇam sangrāmadoḷāmpevarāliyam*" ‖ 484 ‖

(we will encounter the enemy, Kripa, in war).

217. *beḷeyemba dhātu sasyā-*
vaḷiyoḷ baḷeyemba dhātu mikkeḍeyoḷsaṅ-
gaḷikum tiḷiyalbarpudu
beḷe baḷavigaḷemba bhāvavacana dvayadoḷ

When denoting the growth of vegetation etc., the verb, *beḷe* (to grow) is used. In other places its verbal form, viz. *baḷe* (to grow) is used. The abstract noun formed of the verbal root *beḷe* (to grow) is *beḷe* (growth) and *beḷasu* (growth); the abstract noun from *baḷe* (to grow) is *baḷavi* (growth)

Examples—

"nellum kauṅgum māvum
malligeyum beḷevudalli kabbina rasadim" || 485 ||

(Paddy, arecanut, mango and jasmine grow by the sugar-cane juice).

"beḷegaḷ kaḷanam pokkuvu
beḷasum kundadu...pāḻinoḷendum" || 486 ||

(The crops increased, and there was no decrease in the region).

Example for *baḷe* (to grow)—

"... ... ... mridumugdhā-
lāpam baḷedam sarasvatīmaṇihāram" || 487 ||

(The jewel-necklace of the goddess of Learning, Sarasvati, grew with his sweet and innocent talks).

Example for abstract noun—

"tanujana baḷaviyane nōḍi janakam nalidam" || 488 ||

(The father rejoiced seeing the growth of his son).

218. *vinutaguṇavacanadoḷ sa-*
rvanāmadoḷ saṅkhyeyoḷ pravartipuvākhyā-
ta niyukta vibhaktigaḷavu
ghanatara samskrita guṇōktiyoḷamamardirkum

(Adjectives, pronouns, numerals, Samskrita adjectives and other nouns are conjugated by adding the personal suffixes).

Examples for adjectives—

oḷḷidam	he is a good man
oḷḷiday	you (sg.) are a good person
oḷḷidarir	you (hon. pl.) are a good person
oḷḷidevu	we are good persons

oḷḷidar	they are good persons
oḷḷidir	you (pl.) are good persons
oḷḷiden	I am a good person
oḷḷidarevu	we (hon. I person) are good

Examples for pronouns—

peṟam	he is an outsider
peṟay	you are an outsider
peṟarir	you (hon. pl.) are an outsider
peṟanen	I am an outsider
peṟarevu	we are outsiders
peṟar	they are outsiders
peṟir	you (pl.) are outsiders
peṟen	I am an outsider
peṟevu	we (hon. I person) are outsiders

Examples for numerals—

orvam	he is one person
crvay	you are one person
orvarir	you (hon. pl.) are one person
orvanen	I am one person
orvarevu	we (hon. pl.) are one person
orvar	he (hon. pl.) is one person
orvir	you (hon. pl.) are one person
orven	I am one person
orvevu	we (hon. pl.) are one person

Examples for Samskrita adjectives—

uddhatam	he is arrogant
uddhatay	you (sg.) are arrogant
uddhatanen	I am arrogant
uddhatar	they are arrogant

uddhatarir you (pl.) are arrogant

uddhatarevu we are arrogant

Examples for other nouns—

kavi kēśavanem	I am Kavi Kēśava
mallikārjuna sutanem	I am the son of Mallikārjuna
dauhitranem	I am (so-&-so's) daughter's son
peṇḍatiyem	I am the wife

219. *ādēśamāgi muṅga-*
lgādaruvadu nilkumirgamevugam pūrva-
kkādige natvamadenpara-
mādoḍe kelarinde binduvevuvina vatvam

The following is to be noted with reference to *sutra* 218.

The syllable *ar* (coming in place of the plural suffix *gal*) is inserted before the suffixes *ir* and *evu.* This is optional regarding Kannada words but compulsory in Samskrita words. Further, before *en* (the verbal suffix of the first person singular) the consonant *n* is inserted. The *evu* (the verbal suffix of the first person plural) becomes *em.*

Examples for *ar* appearing optionally in Kannada—

kūridarir, kūridir	you are the beloved persons
nēridarir, nēridir	you are honest persons

"*kūridarir kāḷegadoḷ*" || 489 ||

(you are the loving persons among the battle)

"*nēridarir kūḍidavaroḷēn* ... ..." || 490 ||

(Are they the honest persons among the assembled ?)

piriyarevu	we are the elders
piriyevu	we (hon. pl.) are elders

"...*piriyarevendu dhikkarisi bayvudu takkude*" || 491 ||

(Is it proper to look down and abuse saying "we are elders.")

Examples for *ar* appearing compulsorily in Samskrita—

kulavriddharir	you are the elders of the family
āptarir	you are the friends
atibalarir	you are very strong persons
nayavidarevu	we are polite persons

"*sahōdararevendogedāḷvudu bhrityavitānamam*" || 492 ||

(saying that we are brothers, the host of servants are to be ruled lovingly.)

Examples for the appearance *n*—

piriyanen	I am the elder
asiyanen	I am a slender person

"*asiyantevolasiyanen* ... ..." || 493 ||

(I am slender like a sword).

"*āmpem peṟanendu bageyalimīgaḷ*" || 494 ||

(I am attacking. Think that I am an outsider).

"*ānorvanenorvanem samarakēḷiyoḷ*" || 495 ||

(I am one in the sport of battle).

"*ati caduranem kaḷāpaṇḍitanem kritilakṣaṇāvadhānanem*" || 496 ||

(I am very skilful, I am well-versed in the systems of knowledge, I am the knower of the qualities of a composition).

Examples for the appearance of the *bindu* for *evu* optionally—

nōḍuvevu, nōḍuvem	we see
pāḍuvevu, pāḍuvem	we sing

"*avarārumemmaḻdaneḍaṟanāme tirduvem*" ‖ 497 ‖

(We will overcome the difficulties of our master).

The *bindu* appearing for *en*, of the first person singular looks similar to the *bindu* for *evu*, of the first person plural. This difference is to be noted by context.

kōṇṭeyam pattuvem (I besiege the fort).

vyākaraṇamanellarum kēḻvem tiḻivinam

(I narrate the grammar so that all may understand it).

220. *da dapa vakārangaḻta-*
ppade kālatrayavibhaktimūladoḻakkum
da dapādigidāgamama-
ppudu vatvakkilladum trivacanānugatam

(The tense augments, *da, dapa* and *va* are used for the past, the present and the future respectively before the personal suffixes. The *id* augment appears before *da* and *dapa*, in all the three numbers to verbs ending in *u*. *id* does not appear before *va* denoting future, and also before *da* and *dapa* suffixed to verbs ending in consonants with the vowels *e* or *i*).

Examples for *da*—

paḍedam	(He) obtained
geldam	(He) conquered
iḍidam	(He) heaped
kēḻdam	(He) heard

"*paḍedam rajōdhikam bidi*
peḍevaṇiyam phaṇiya ... ..." ‖ 498 ‖

(The Brahma, with the excess of Rajasic quality created the serpent with the crest-gem).

"... ... ... *orbane geldam*" ‖ 499 ‖

(He conquered singly).

Examples for *dapa*—

ettidapam	(He) raises,	*ottidapam*	(He) presses
tandapam	(He) brings,	*māḍidapam*	(He) does

"*vasantarājaneḻtandapanindu nāḻe*
bardukilla viyogige" ‖ 500 ‖

(Today the royal spring makes his appearance. The separated lovers cannot live).

"*māḍidapam khaḻasamitige kēḍam*" ‖ 501 ‖

(He does harm to the group of wicked persons).

Examples for *va*—

kuḍuvam	(He) will give	*uḍuvam*	(He) will wear
piḍivam	(He) will hold		

". . . . *biḍuvante kaiduviḍivam*" ‖ 502 ‖

(He will hold the weapons (so that the enemies might leave off (their lives).

". . . *viṣṇu paḍedam matsyāvatārakke* . . ." ‖ 503 ‖

(Viṣṇu took his fish incarnation).

Examples for *id* to verbs ending in *u*—

nōḍidam	(He) saw
sārisidam	(He) caused to proclaim
tūgidam	(He) swung
māḍidapam	(He) does
bēḍidam	(He) begged
bāgidam	(He) bent
ettidapam	(He) raises

"*orbane matsyanantaḻare tāgidanājiyoḻ*" ‖ 504 ‖

(He encountered alone king, Virāṭa, in the battle).

"*. . . nripati kedisidana nadam*" ‖ 505 ‖

(The king spoiled the country).

"*. . . añjisidapam mūlōkamam tarakam*" ‖ 506 ‖

(The demon, Taraka frightens the three worlds).

"*sādhisidapanintu kantu virahi vrajamam*" ‖ 507 ‖

(The cupid torments the lovers in separation thus).

Examples for the non-appearance of *id* before *va* and before *da* and *dapa* suffixed to verbs ending in consonants with the vowels *e* or *i*—

birivam	He splits	*muccuvam*	He close
nadevam	He walks	*māduvam*	He does
padedam	He got	*padedapam*	He gets
sididam	He splashed	*sididapam*	He splashes
kalaldam	He loosened	*kalaldapam*	He loosens

"*. . . . inam*
tuhinādrīndramanottugondu nadevam . . .
. . . . maruttaranginiyanandālinganam
māduvam" ‖ 508 ‖

(The sun moves by the side of the Himalayas. He embraces the celestial river).

221. *paribhāvise kālatraya*
pāriṇāmigalenisi negalda mūrum kriyeyol
nirutam pratiṣēdhakriye
bare bhūtārthadole salvudembar piriyar

When a verb is used in the negative, it is used as in the past tense for all the three tenses.

Examples—

mādidam	(he) did	> *mādam*	(he) did not do.
mādidapam	(he) does	> *mādam*	(he) does not do.
māduvam	(he) will do	> *mādam*	(he) will not do.

222. *puruṣatrayamum svārthō-*
ccaritangal yugapaduktiguttama puruṣam
paramadanulidire madhyama
puruṣam kramagaṇanamireyumoldantireyum

Each of the three persons, when by itself with its respective pronoun, is quite independent. When all the three persons in any order are made the subject in a sentence, the predicate is put in the first person plural; when the second and third persons form the subject, the predicate stands in the second person plural.

Examples for the three persons being independents—

tānirdam	he was	*tāmirdar*	they were
nīn kanday	you (sg,) saw	*nīm kandir*	you (pl.) saw
ān kēldem	I heard	*ām kēldevu*	we heard

Examples for first person being important when the three persons are in successive order—

"*ātanum nīnum ānum poragāgirdapevurvī-*
patige pisuṇarim" ‖ 509 ‖

(He, you and I are being kept away from the king, by the mischief of tale-bearers).

When the three persons are not in order—

"*nīnumātanumānum maṇikūṭa nagarakke*
pōpevu" ‖ 510 ‖

(you, he and I go to the city of *Maṇikūṭa*).

"*ātanumānum nīnum kajjada*
teṟavanaṟidu pēḻdevu" ‖ 511 ‖

(He, I and you explained how to work having understood it.)

"*ānum nīnumātanum besakeyvevu*" ‖ 512 ‖

(I, you and he will serve).

Example for the importance of the second person when the persons are in order—

"*ātanum nīnum kūḍidirappoḍe āhavakke*
kiccum gāḷiyum kūḍidante" ‖ 513 ‖

(If he and you join together for the battle, it will be like the joining of fire and wind).

Example when the persons are not in order—

"*nāḷina dinadoḷnīnumātanum kūḍidapir*" ‖ 514 ‖

(You and he will join tomorrow).

223. *tiḷi tām nīnānemba-*
rthaḷambigaḷ prathama madhyamōttama puruṣaṅ-
gaḷavēka vacanamorvana
baḷakege bahuvacanamellaram pēḷveḍeyoḷ

Tām (he) *nīm* (you) and *āṃ* (I) are the forms of the three personal pronouns. They are in the singular when referring to one person and in the plural when referring to many.

Examples for the use of *tām* in the singular and the plural respectively—

"*tāneccam poccamalladarivāhiniyam*" ‖ 515 ‖

(He (himself) shot arrows at the army of the enemy).

Here, *tān* (himself) is used in the singular.

". . . *tām savyasāciyoḷe toḍardiṟiyar*" ‖ 516 ‖

(They will not be able to fight with Arjuna (*savyasāci*: one who shoots arrows with both hands) when they encounter him).

Examples for the use of *nīm* in singular and plural—

". . . *maraṇakkenninde nīm muñciday*" ‖ 517 ‖

(You (sg.) were earlier than me to die).

"*nīm bandir moneyoḷ sūḷtaḍavāytu*" ‖ 518 ‖

(You (pl.) came to the battle late).

"*nīmire mattavāraṇamum tāraka cakra-*
vartige . . ." ‖ 519 ‖

(When you are there, the emperor Taraka owns the intoxicated elephant).

"*dēvāsuramam kēḷire dēvā* . . . ‖ 520 ‖

(You hear about the gods and the demons).

Examples for the use of *ām* in singular and plural—

"*ānaṟivem pṛitheyaṟivaḷ*
dānavaripuvaṟivanarkanaṟivam divya
jñāni sahadēvanaṟivam
nīnāṟgendārumaṟiyarangādhipatī" ‖ 521 ‖

(I know, Kunti knows, Krisna knows, the sun knows, Sahadēva of great knowledge knows, besides these, O Lord of Aṅga, no one knows who you are).

"*āmaṟivodamusiralammevāḷdana gatiyam*" ‖ 522 ‖

(Though we know, we are afraid to tell about our lord).

224. *uduvuvuvembādēśam*
pudidirkum prathama puruṣadēkabahutva-
kkodavirda napuṁsakali–
ṅgadoḷudu bhāvārthadalliyum saṅgaḷikum

The personal suffixes in the third person neuter is *udu* in singular and *avu* in plural. *udu* is also used in forming abstract nouns.

Examples for the use of *udu* in singular—

baredudu	wrote
neredudu	assembled
karedudu	called

"jalagam paredudu" || 523 ||

(The cloud dispersed).

"muttudu nēsaṟa tējam
sattudu dāvāgni . . . ." || 524 ||

(The sun's lustre wore out, the forest-fire died).

Examples for the use of *uvu* in plural—

"nimirduvu poḷeduvaḷuṅkidu
vamarduvu cumbisiduvarpiduvu sambhramadim
samadriṣṭiyāgi silkidu
vemeyikkalmaṟeduvavaḷa dhavaḷa kaṭākṣam" || 525 ||

(Her white side-glances spread, shone, wavered, pressed, kissed, embraced and caught in the act of seeing, forgot even the natural winking).

Examples for the use of *udu* in forming abstract nouns—

"īvudu karṇaṅge sahajamārōpitamē" || 526 ||

(Giving is not imposed upon Karna, but natural to him).

kūrpudu loving
irpudu being, existing
māḻpudu doing

The suffix *udu* is used in imperative also—

rakṣipudennam protect me
avadharipudu binnapamam hear (my) request

225. *negaḻdā napumsakaikō-*
ktige kelarituvittuvattuvendusirvar ne-
ṭṭage pugisuvarantēkō-
ktige tām strī viṣayamāgaḷanta sthitiyam

The suffixes *itu, ittu* and *attu* are also used for the third person neuter singular. The feminine personal suffix for the third person singular is *aḷ*.

Examples for *itu*—

muṭṭitu touched
meṭṭitu trampled

"muṭṭitu muṭṭadu divamam
meṭṭitu meṭṭadu rasātaḷāgramanembo
ḷpiṭṭaḷamāgire divijara
diṭṭige sogayipudu munde mandara śailam || 527 ||

(The Mandara mountain appeared before the gods, majestic as having touched or about to touch the heavens and trampled or about to trample the under-world).

Examples for *ittu*—

allāḍittu shook *ōḍittu* ran

". . . īśvarana manamallāḍittōḍittu
kinnara sainyam" || 528 ||

(The mind of *Īśvara* wavered and the army of the Kinnaras (Celestial beings) fled.)

Examples for *attu*—

irdattu it was *pasarisidattu* it spread

". . . śirah karōṭi naguvantirdattu rāgā-
dharam . . . ." || 529 ||

(The skull appeared like laughing with lips reddened).

"pasarisidaḷ mūḍadeseyoḷ beḷargempu . . ." || 530 ||

(She spread the whitish redness in the east).

Examples for *aḷ*—

kaḍedaḷ she churned *paḍedaḷ* she got

"*aṟidaḷ pāṇḍutanūjara teṟanellamanike . . .*" ‖ 531 ‖

(She knew the minds of the Pāṇḍavas fully).

226. *savanāgi bhūtadōḷ liṅ-*
gavacanadoḷtaḷtu vartamānabhaviṣya-
dvyavahritigaḷa gum kum sa-
lvuvu tavanyaika vacanadoḷ nelasirdum

The suffixes *gum* and *kum*, used mostly in the present and future tenses in the third person singular, are also used in all the tenses (in past tense also), genders and numbers.

Examples for the use of *gum* and *kum* in the past tense—

andu māḍugum (He) did then

andu maḷkum (He) did then

Examples for the use of *gum* and *kum* in all genders—

"*asavasadim paḷageyvam*
kasavam sōdisade bittidokkaligana vōl
sasiyam nōḍi taḷōdari
bisusuygum baygumante māḍida bidiyam" ‖ 532 ‖

(Like the tiller who sows in haste without removing the foreign elements (dust etc.), the woman seeing the moon (*sasi*=moon, plant), sighs and abuses for its being so).

"*bhūvaḷayādhipam nuḍigumā dūtaṅge*
svacittagatārthamam" ‖ 533 ‖

The king says his opinions to the messenger).

"*kōgileyuligum bisugum gandhavāham*" ‖ 534 ‖

(The cuckoo sings and the wind blows).

Examples for all numbers—

"*orvane gelgum kirīṭi kauravabalamam*" ‖ 535 ‖

(Arjuna vanquishes the army of the Kauravas singly).

"*balanārāyaṇarirvarum nuḍigumā dūtaṅge...*" ‖ 536 ‖

(Both Balarama and Krishna says to the messenger).

" *. . . . . mū*
dēvarumam mūṟukōṇevugisugumasurar" ‖ 537 ‖

(The Asuras makes the gods flee).

"*. . . emagīgaḷe sūcisugumavar nāḷe kāṇgum*" ‖ 538 ‖

(We see now and they will see tomorrow).

Examples for *kum*—

"*kēḷvātana kiviyum kanali karimurivōkum*" ‖ 539 ‖

(The ear of one who hears will be burnt to charcoal).

"*arkēndugaḷam tave nuṅ-*
girkum kaḷtale siḍilgaḷeṟagugumattam
barkum ninnōpaḷa bhaya
mirkume nīnirpa manadoḷugratuḷārkā" ‖ 540 ‖

(The darkness has swallowed the moon and the sun. The thunders fall. There comes (she). Will there be the fear of your wife in the mind where you have entered ?)

Both the forms (with *gum* and *kum*), if palatable to the ears, are used—

sūcisugum, sūcikum shows

māḷkum, māḍugum does

227. *isuvina sukāramam lō-*
pisuvar kum paradoḷāge kumminge kela-
rposayisuvar dvirbhāvama-
nesagaladam bēḍa kivige sogayisadeḍeyoḷ

The final *su* in the causative verb is elided, when *kum* is suffixed to the verb. *kum* thus used is doubled by some. This should not be done if not palatable to the ear.

Examples for the elision of *su*—

bhāvisu to think > *bhāvikum* thinks
māṇisu to stop > *māṇikum* stops

"*ī yōgadoḷāva rōgamam pariharikum*" ‖ 541 ‖
(This combination will cure any diseases).

"*samanikumākāram mēṇivarṇa . . .*" ‖ 542 ‖
(The vowel *ā* or *i* appears).

"*indina dinadoḷ rambhe kēḷikum pekkaṇamam*" ‖ 543 ‖
(Rambhe will make us hear the *pekkaṇa* (a kind of song).

Examples for doubling of *um*—

puruḍikkum	causes to envy
pogaḷikkum	causes to praise
rañjikkum	causes to please

"*pālikkum jagavellamam kamalabhavam*" ‖ 544 ‖
(The lotus-born (Brahma) protects all the worlds).

Examples for the doubling not palatable to the ear—

biḍikkum	causes to leave
keḍikkum	causes to destroy
soppikkum	causes to destroy

These forms are not to be used. But in Samskrit such forms are pleasing.

228. *sogayipuvu ge kegaḷanyō-*
ktige vidhyarthakke madhyamōttama puruṣa
pragata bahūktiyoḷimamen-
dogetarkum yugapaduktiyoḷ kramadindam

The suffixes *ge* and *ke* are used in the imperative for the singular and plural of the third person. The doubling for *ke* is optional as in the case of *kum*. The suffixes *im* and *am* are used for the plurals of second person and first person respectively.

Examples for the use of *ge* and *ke*—

avam kuḍuge	let him give
avam paḍege	let him obtain
avam tarke	let him bring
avam barke	let him come

"*pālisutirke viṣṇu paripāḷike jiṣṇuva-*
laṅkariṣṇu" ‖ 545 ‖
(Let *Viṣṇu* protect, let *Jiṣṇu* protect).

Examples for the use of *ke* in plural—

avar māḻke	let them do
avar tōrke	let them appear

Examples for the optional doubling of *ke*—

rakṣike, rakṣikke	may (he) protect!
pūjike, pūjikke	may (he) worship!
percike, percikke	may (he) cause prosperity!

"*naranāthanā teṟadi . . . percikke dēśaṅgaḷam*" ‖ 546 ‖
(May the king cause prosperity to the kingdoms like that!)

Examples for the use of *m*—

samakaṭṭim	you make ready
irisim	you cause to deposit
tarisim	you cause to bring

"*vyāḷadantikulamam samakaṭṭim*" ‖ 547 ‖

(You make ready the multitude of the vicious elephants).

Examples for the use of *am*—

"*neneyade kajjada binpam*
munivay nīnorbanemba harigamasādhyam
manuja prākāraṅkano-
ḷanibarumondāgi tāguvam phalguṇanoḷ" ‖ 548 ‖

(You show anger without knowing the gravity of the situation. Arjuna cannot be vanquished even by Krishna. Let us all join and encounter Arjuna).

"*ēgaivam pēḻimendoḍendar Bhīṣmar*" ‖ 549 ‖

(When said "What shall we do, say," Bhishma replied).

229. *pariṇamisirkum prakriti*
svarūpadim madhyamaikavacanam vidhiyoḷ
dorekoḷgumutvamirgaṅ-
kuripudu vidhiyā kriyāsamabhihāradoḷam

The verbal root of the second person singular is used as imperative. The verbal root *ir* becomes *iru*. The imperative may be put twice.

Examples for verbal root used as imperative—

"...*nuḍiyemba calam maguḷe enage bēḻpude*
bēḻpudu" ‖ 550 ‖

(I want the stubborn to insist one to say).

"*pāḍēle tumbi baggisele kōgile tīḍele*
gandhavāha" ‖ 551 ‖

(O bee, hum thou! O cuckoo, sing thou! O wind, blow thou!)

"*hari kēḷ dhūmapatāka kēḷ niruti kēḷ...*" ‖ 552 ‖

(Hari, you hear, the smoke-bannered one, you hear, Niruti you hear).

"*vāyasadante nōḍu bakadantire mellane*
meṭṭu kacchapō-
pāyadaḍaṅgi nil bhramarivol bhramiyantire
beccarāgu kha,
ḍgāyudha cāmaram poḷeva miñcane poltire,
bīsu uīm khaḷa
nyāyadinellamam neṟeye kaltupadēśakanāgu
lōkadōḷ" ‖ 553 ‖

(Look like a crow, step slowly like a crane, hide yourself like a tortoise. be active like a bee, use your sword like lightning, learning well all these even from the wicked, be teacher to the world).

Examples for *ir*—

"*iru maruḷe śuṣka vaiyākaraṇaṅgam*" ‖ 554 ‖

(You, be quiet, the monotonous grammarian.)

Examples for the double use of the verb in the imperative—

"*biḍubiḍendu biḍisidam*" ‖ 555 ‖

(He caused them to release, saying relase, release).

"*koḷkoḷḷendoḍanoḍaneye*
tuḷkuva yuvatiyara karaparicyuta salilaṅ-
gaḷkoḷe biḍe kedaruva kiñ
jaḷkadinādudu sarōvaram kapiśajaḷam" ‖ 556 ‖

(When the water splashed by the women

saying 'take, take,' got mixed with the pollen-dust falling from the flowers due to the splashings, the lake turned red.

"... ... ... *naḍe*
naḍeyendēm naḍedudo pāḍe paḍedaccariyam" ‖ 557 ‖

(The army marched saying 'march! march!' bewildering-on the lookers).

230. *dhātugisu kannaḍakkā-*
hētuvinoḷ svaparakartrivoḷ samskritadā
dhātuganēkākṣarakisu
jātam nijakartrivoḷ prayōjanadeḍeyoḷ

Kannada verbal themes when causative having in the subject one's ownself or someone-else as the agent, (*svayam kartrika, para hartrika*) get the suffix *isu*. The poly-syllabled verbal themes of Samskrit when transitive, get the suffix *isu* when one's own self is the agent.

Examples for the use of *isu* in causation—

mātim nagisidam	He caused others to laugh by his words.

"*mrigagaṇamam pōda pajjeyim kāṇisidam*" ‖ 558 ‖

(He showed the groups of animals (deer) by their foot-steps)

Examples for the use of *isu* when one's own self is the agent—

niṭṭisidam	He stared
kanṭisidam	He caused distress
tuṭṭisidam	He caused to decrease

"*ghritāhutivaḍedanalanante mige daḷḷisidam*" ‖ 559 ‖

(He flamed like the fire having the oblation of ghee).

Examples for the use of *isu* when some one else is the agent—

nuḍiyisidam	He caused (some-one-else) to talk
muḍiyisidam	He caused (some-one-else) to wear like flowers
kaḍeyisidam	He caused (some-one-else) to churn

"*kaḍēyisidam surarinasurarim pālgaḍalam*" ‖ 560 ‖

(He caused the milk-ocean to be churned by the Gods and the Demons).

Examples for the mono-syllabled root when some-one-else is the agent—

īyisidam	He caused (some-one-else) to give
kēyisidam	He caused (some-one-else) to . . .
nōyisidam	He caused (some-one-else) to be pained

"*jaguneya taḍiyalli turugaḷam mēyisidam*" ‖ 561 ‖

(He caused the cattle to graze on the banks of the river, Yamuna).

Examples for the verbal themes of Samskrit when one's self is the agent—

khanḍisidam	He cut
khanḍisidapam	He cuts

"*barpambam niśita viśikhadim khanḍisidam*" ‖ 562 ‖

He cut with a sharp-arrow the on-coming one).

The suffix *isu* is not used when the agents are separate (*bhinna-kartri*).

Examples for the verbal themes of Samskrit in the transitive—

citrisidam	He drew
mudrisidam	He sealed

Examples for the verbal themes of Kannada in the transitive—

poṅgisidam	He caused to swell
soppisidam	He caused to languish

231. *negaḻdirda rēpharaḻanān-*
tagāntasāntōtvadidira vatvam patvam
pugugum dvitvam mēṇ sugu
yugakke lōpōkti ṇānta ṇantam batvam

When *va* denoting the future tense is suffixed to the verbal theme with the final consonants *r, ṟ, ḻ, n, g, s* or *ō*, it changes to *pa* and this *pa* may be doubled. The final consonants *g* and *s* get elided. The *va* suffixed to verbal themes with final *n* or *ṇ* changes to *ba*.

Examples for *r*—

kūrpam	he will love
barpam	he will come
tarpam	he will bring
irpam	he will be

'*ā puradoḻirpanina kula dīpam vipula pratāpam*' ‖ 563 ‖
(In that city will be the light of the solar lineage, a man of great valour).

Examples for *ṟ*—

ārpam	he endures
tōrpam	he will show
mārpam	he opposes

"*mārpeḍge tōḻa baḻa kūrpam tōrpam*" ‖ 564 ‖
(He shows the sharpness of the sword wielded by the arm to those who oppose).

Examples for *ḻ*—

aḻpam	He sinks
agaḻpam	He digs
kiḻpam	He pulls out

ഭാഷാ കൗടലീയത്തിലെ
വ്യാകരണകാര്യങ്ങൾ

കെ. എൻ. എഴുത്തച്ഛൻ

ഭാഷാകൗടലീയത്തിലെ പദശേഖരത്തെപ്പററി മുമ്പൊരിക്കൽ ഉപന്യസിച്ചിട്ടുണ്ട്. ഇനി അതിലെ ശ്രദ്ധേയമായ വ്യാകരണകാര്യങ്ങളെപ്പററി ആലോചിയ്ക്കാം. ഇതിൽ വർണ്ണപരമായ മാററങ്ങൾ ആദ്യം വരുന്നു. എന്നാൽ അതാരംഭിക്കുന്നതിനു മുമ്പായി ലിപിയെയും മററും പററി അല്പം പ്രസ്താവിക്കേണ്ടതുണ്ട്.

ഇപ്പോൾ കിട്ടുന്ന താളിയോല ഗ്രന്ഥങ്ങളും കടലാസ്സു പ്രതികളും ഇന്നത്തെ ലിപിയിൽത്തന്നെയാണെഴുതിയിട്ടുള്ളത്. ആര്യ എഴുത്ത്, തുളു മലയാളം എന്നെല്ലാമാണ് ഇതിന്റെ മുമ്പത്തെ പേർ. മലയാളം എന്നുള്ള ഭാഷാനാമംതന്നെ വളരെ ആധുനികമാണ്. പഴയ രേഖകളെല്ലാം വട്ടെഴുത്തിലാണെഴുതിക്കാണുന്നത്.[1] ഇതിൽ തമിൾ അക്ഷരങ്ങളേ ഉള്ളു. ഇതിന്റെ ദ്രാവിഡത്വം ഓർത്തായിരിയ്ക്കാം, "ആര്യ എഴുത്ത്" എന്നു സംസ്കൃതാക്ഷരങ്ങൾ മുഴുവനുമുള്ള ഇന്നത്തെ

1. വട്ടെഴുത്തും അതിന്റെ അടുത്ത ബന്ധുവായ കോലെഴുത്തും കേരളത്തിൽ 18-19 നൂററാണ്ടുവരെ നിലവിലിരുന്നു. തമിൾനാട്ടിൽ അതിന്നെത്രയോ മുമ്പു അതു മാറിക്കഴിഞ്ഞിരുന്നു. വട്ടെഴുത്തു ഫെനീഷ്യൻ അരാമിക ലിപികളോടു ബന്ധപ്പെട്ടതാണെന്നു ബർണൽ അഭിപ്രായപ്പെട്ടു (South Indian Palaeography p. 51). ബ്യൂളരുടെ പക്ഷത്തിൽ അതു തമിഴിന്റെതന്നെ വൃത്താകൃതിയിലുള്ള രൂപാന്തരമാണ് (Indian Palaeography p. 75. App. to Indian Antiquary 32). ഗോപിനാഥറാവു അതു തമിൾബ്രാഹ്മിയിൽ നിന്നുണ്ടായതാണ് (TAS I. 284) എന്നഭിപ്രായപ്പെട്ടു. എൽ. എ. രവിവർമ്മ ഇതിനോടു യോജിക്കുന്നു. (പ്രാചീന കേരളലിപികൾ, 1939 പേ. XIII) പാണ്ഡ്യനാട്ടിൽ എ. ഡി. 8-ാം ശതകം മുതൽ വട്ടെഴുത്തു രേഖകൾ കാണുന്നുണ്ട്. ഗ്രന്ഥാക്ഷരം പല്ലവകാലത്തു നിലവിൽ വന്നു. 'പല്ലവഗ്രന്ഥം' എന്നു അതിന്നു പേരുണ്ട്. പല്ലവചാലൂക്യകാലങ്ങളിലുണ്ടായിരുന്ന ഗ്രന്ഥലിപിയിൽ നിന്നു അല്പം വ്യത്യാസപ്പെടുത്തി നിർമ്മിച്ചതാണ് ഇന്നത്തെ മലയാള ലിപി (ആര്യ എഴുത്ത്). രണ്ടും താരതമ്യപ്പെടുത്തി നോക്കിയാൽ ആർക്കും ഇതു വ്യക്തമായറിയാം. വട്ടെഴുത്തു രേഖകളിലെ

Volume XXIII **Part II**

ANNALS

OF

ORIENTAL RESEARCH

UNIVERSITY OF MADRAS

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1971

fatalistic resignation. The good things of life produced by his labour are meant to him, too, not only for the affluent. Of what avail are they when one lives and they should be shared by all. Such is Vemana's practical philosophy, born out of his humanism. The rich in his days lived most selfish lives thinking that the poor suffered as a result of their past 'karma' and that it was but just punishment. They did not feed the hungry even though they had plenty of food. They were indifferent spectators of misery, starvation and death Addressing such heartless richmen, Vemana said:

"Jeevi pokamunde Jeeva vastuvu lichchi,
Jeevi nilupa valayu jeevanamuga,
Jeevitholagu venuka jeeva vastuvu lela?"

"Give the life-sustaining things when there is life in the body. No charity can help once the life ceases Of what avail can the good things of life (Jeeva Vastuvalu) be after death?" This is the direct question that Vemana put to the indifferent rich of his time. Even today this is the most pressing of man's problems all over the world.

Vemana's message, therefore, is for the entire humanity. He has taught us what man's highest duty is and remained us again and again that our welfare is dependent on how well we perform this duty. A similar philosophy is the basis of all Tolstoy's novels and short stories. He was a believer in one God, a great humanist and a practical philosopher. There is no ambiguity anywhere in his writings.

ŚABDAMAṆIDARPAṆA

(Continued from A.O.R. Volume XXIV - Part I)

TRANSLATED BY
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CHAPTER IV
ON SECONDARY NOMINAL BASES
(TADDHITA)

Examples for *ḻa* which has come as a substitute for *ḍa*—

begaḻpam	he gets astonished
nōḻpam	he will see
māḻpam	he will do
bisuḻpam	he will throw
bēḻpam	he desires

Examples for *ṇa*—

āṇpam	he encounters
nōṇpam	he observes a vow
sīṇpam	he sneezes

"maledu naranolāṇpam gāmpam" ॥ 565 ॥

(The one who encounters Arjuna in fight is a fool).

Examples for *ga*—

pōpam	he will go
tāpam	he attacks
tūpam	he weighs

"toḷapa danta marīci santati parvi
baḷvaḷa nīḷdu" ॥ 566 ॥

(The lustre of the shining teeth spread profusely).

"*lalāṭadoḷ miṟupa kaṇṇuriyante*" ‖ 567 ‖

(Like the shining flame of the eye on the forehead).

Examples for *sa*—

taṟipam	he will cause to bring
baripam	he will cause to come
iripam	he will deposit
besapam	he will serve
kāpam	he will protect

"*ninnoḍanondu bhāgamam baripudu*" ‖ 568 ‖

(A share should be caused to be brought with you).

Examples for *ō*—

ōpam	he loves

Examples for doubling of *pa*—

toḷappam	he shines
beḷappam	he sheds light
udayippam	he appears

"*udayippa gaṇḍamārtāṇḍanalarcugemma . . . geldu beḷappanīge bīraṅgaḷam*" ‖ 569 ‖

(May the rising sun, the hero, cause to blossom (our hearts)).

Examples for the elision of *g* and *s*—

pōpam	he goes
tāpam	he attacks
miṟupam	he causes to shine
taripam	he causes to bring
baripam	he causes to bring
iṟipam	he places

Examples for *va* changing to *ba*—

nānbam	he moistens
enbam	he says
tinbam	he eats

"*aḍu paṇṇidu pōgu nīnumānum tinbam*" ‖ 570 ‖

(You go, cook and keep ready, you and I will eat).

uṇbam	he will eat
kāṇbam	he will see
pūṇbam	he vows

"*tiriduṇbam haranagni kāḍakasavam*
tindirpam . . ." ‖ 571 ‖

(The god Śiva eats begging and the fire god has eaten the forest rubbish).

232. *dapada pakārakkam san-*
dipudu vikalpade budharkaḷim dvitvam san-
dipudu nakāram nōdhā-
tu paradoḷā dadapamodave nōgam hrasvam.

Also the *pa* in *dapa*, the suffix for the present, may be doubled. When *da*, the suffix for the past, or *dapa* are suffixed to the verbal themes *nō* (to get pain) and *bē* (to get burnt), *n* appears at the end of the verbal themes and the final long vowels of them get shortened.

Examples for the optional doubling of *pa* in *dapa*—

baredapam, baredappam	he writes
karedapam, karedappam	he calls
nilisidapm, nilisidappam	he causes to stand
iṟidapam, iṟidappam	he stabs

"*. . . magadhēśanam nilisidappam cōḷanam*
bhāṣeyam hari kēḷ . . . ." ‖ 572 ‖

(Hari, you hear the oath, he will instal the Coḷa king).

Examples for the changes in the verbal themes *nō* and *bē*—

nondam	he got annoyed
nondapam	he gets annoyed
bendam	he burnt with grief
bendapam	he burns with grief

233. *satatam madhyamapuruṣa*
pratiṣēdhada vidhiyoḷam prayōjanavastvā
śrita hētu kriyeyoḷama-
nvitamalkriye tām kriyārthamappeḍegaḷoḷam.

The suffix *al* is used (1) in the use of the negative of the verbal theme in second person in imperative, (2) in expressing usefulness or fitness for, and (3) in making an action the object of an action.

Examples for the use of *al* in imperative—

usiralim	you do not say
mīṟalim	you do not transgress

"*sāralim balleṟeyanendude mātu*" ‖ 573 ‖

(You do not say, what the mighty lord has said, is the word).

"*ēḷidam geyyalimīgaḷemmoḷ*" ‖ 574 ‖

(you do not ridicule us now).

"*āraydārum sāralim*" ‖ 575 ‖

(Considering well, any of you should not approach).

Examples for the use of *al* in negative in non-imperative mood—

[1] "*peṟatondananam bageyal gaḍa ninage*
sumati bēṟām bēṟe" ‖ 576 ‖

(Do not think anything else. Sumati and I different (separate) to you ?)

"*banadalli pugal pugalemba gaṇḍugōgile*" ‖ 577 ‖

(The male cuckoo in the forest saying "do not enter, do not enter").

1\. . . . . . . *peṟatondananam*
bageyal gaḍa ninage sumati bēṟām bēṟe
—(Smd. edited by D. L. N. 1959).

Example for the use of *al* in expressing usefulness etc.—

[1] "*taṟiyaltakkaḷavarthigaḷge biḍadīyaltakka*
sampatti mātaṟiyaltakka vivēkam" ‖ 578 ‖

(The valour suited for fight, wealth suited for giving to those in want, power of discrimination (knowledge) capable of discerning talks).

Examples for the use of *al* in action—

gelalbagedam	(he) proposed to conquer
pugalbandam	(he) came to enter
muttalvēḻdam	(he) told to besiege

"*iyalbandattu kalpānghripamabhimatamam*" ‖ 579 ‖

(The wish-yielding tree came to give the desired things).

234. *sandipudalvina paradoḷ*
bandu kekāramumadorme vaikalpikadim
sandipudalgam lōpam
bandā pratiṣēdhavidhiyanodavada pakṣam

When no negation is used, the *al* suffix is followed by the syllable *ke* optionally. Sometimes there is elision for the suffix *al.*

Examples for the use of *ke*—

nuḍiyalke bandam	(he) came to say
pēḻalke kēḷdam	(he) heard when said
bēḍalke bandam	(he) came to beg

"*bittarisalkevēḻ suvarṇōtkaramam*" ‖ 580 ‖

(Tell to distribute the heap of gold).

1\. *iṟiyaltakkaḷavarthigaḷge biḍadīyaltakka sampatti mā-taṟiyaltakka vivēkam* . . . . . .
—(Smd. edited by D. L. N. 1959).

Examples for the elision of *al*—

uḍalvēḻ, uḍavēḻ	(you) tell to clothe
taralvēḻ, taravēḻ	(you) tell to bring

"*taravēḻ sannaddhavāji sādhanamam*" ‖ 581 ‖

(You tell to bring the horses got ready).

235. *pratipādyamutvamitvam*
mativantarineyde pūrvakālakriyega-
yutumuttumutteyuteyen-
du tagulgum vartamānavihitakriyeyoḷ.

u and *i* are the terminations for the past participle. *utum, uttum, utte* and *ute* are the terminations for the present participle.

Examples for *u* of the past participle—

kusidu naḍedam	he walked bending
osedu koṭṭam	he gave with affection
nenedu pēḻdam	he told after thinking
minduṇḍam	he took his meals after taking bath

"*minduṇḍu kuḍidu maguḻdum*
bandirpoḍamirpam . . . . ." ‖ 582 ‖

(Even if he comes again after having taken bath, meal and drink, he remains).

Examples for *i* of the past participle—

nacci bandam	putting trust, he came
mecci pogaḻdam	having liked, he praised
etti naḍedam	he attacked (raising his army)
mutti biṭṭam	he besieged

"*tirdi naranuddamise jiṟeḻdam . . .*" ‖ 583 ‖

(When Arjuna shot arrows (the enemy became very angry).

Examples for *uttu* of the present participle—

nagutum bandam	he came laughing
pugutumirdam	he was entering
kareyutum pōdam	he went calling

"*. . . sūsutum nadanadyaccha jalaṅgaḷam*" ‖ 584 ‖

(Spilling the clear waters of the rivers).

Examples for *uttu* of the present participle—

kaduttum bandam	he came fighting
jaḍiyuttum poḍedam	he gave blow with force

"*. . . kapidhvajam niḻki nartisuttumire*" ‖ 585 ‖

(When Āñjanēya was dancing).

"*kedaṟuttum maṇalam . . .*" ‖ 586 ‖

(Scattering sand).

Examples for *utte* of the present participle—

kettutte kaḍidam	he cut scraping earlier
parasutte bandam	he came blessing

"*pōgu pōgu kādutte bandapem sallavemmoḻivu*" ‖ 587 ‖

(Go away, we come fighting. These will not have any effect on us).

Examples for *ute* of the present participle—

miṟugute pōdam	he went shining
esute nindam	he stood shooting
isutirdam	he was shooting

"*tannājñege pēḻutirpar*" ‖ 588 ‖

(They are saying to his order).

236. *da dapangalparadoltā-*
modavire mīyembudarke tarbargalgo-
ndida kolsalgalgamardi-
rpudu natvam nilge ballarinde vikalpam.

When the verbal roots *mī* (to bathe) *tar* (to bring), *bar* (to come), *kol* (to kill), *sal* (to enter), are followed by the suffixes *da* or *dapa*, they become *min, tan, ban kon* and *san* respectively. *nil* (to stand) followed by *da* or *dapa* retain its form or change to *nin.*

Examples—

"*alara maleyol mindam bhūpālamanmatha-*
nājiyol" || 589 ||

(The cupid–like king bathed in the rain of flowers in the battle).

"*nadetandam mēredappi kavivambudharambol*" || 590 ||

(He advanced like the clouds that envelop transgressing their limits).

"*āvana bīdina bīrana śirōbjavārtandaridam*" || 591 ||

(This is the lotus–like head of the hero of his tent. Who brought this ?)

"*bandam phalgunanilli sandeyamanam tānilla*" || 592 ||

(Arjuna has come. There is no doubt about this).

"*kondaninne gondegalaneyduvu*" || 593 ||

? ? ?

"*tamtammane kondarendu padeyā sakalam*" || 594 ||

In the army, soldiers killed themselves).

"*kondam kolvante rasamanañiana siddham*" || 595 ||

(He killed just like the one who has attained (*siddhi*) success in *añjana* kills the *rasa*).

"*bēdara vōl masagi turugolal bali sandam*" || 596 ||

(He went near manouvering like hunters to seize the cattle).

mindapam	(he) takes bath
tandapam	(he) brings
bandapam	(he) comes
kondapam	(he) kills
sandapam	(he) enters

Examples for *nil*—

nindam, niltam	(he) stood
nindapam, niltapam	(he) stands

"*mandalavyūhamanoddi nindam niriyal . . .*" || 597 ||

(He stood having formed the army in a circle).

"*bennol niltam gāndīvi*" || 598 ||

(Arjuna stood at the back).

237. *prakritiya pūrvadikārado-*
lukāradol hrasvadetvamotvam bahulam
prakatam tarbargala moda-
lakāradoldīrghavidhi vilōmakriyeyol.

The initial vowels *i* and *u* of verbal roots suffixed by *da* and *dapa* change into *e* and *o* respectively. The initial vowel *a* of verbal roots *tar* and *bar* gets lengthened (becomes *ā*) in the negative.

Examples for thc change of the initial *i* to *e*—

bisu – beccam	(he) united
tiru – tettam	(he) offered
giru – gettam	(he) thought
kidu – kettam	(he) got ruined

"*maṟuguvinam mānadeccanarivāhiniyam*" ‖ 599 ‖

(He shot at the enemy incessantly till they were agitated).

"*mugilam maṟane gettam*" ‖ 600 ‖

(He took the cloud for an elephant).

Examples for the change of initial *u* to *o*—

ugu – *okkam* (he) shed

pugu – *pokkam* (he) entered

kuḍu – *koṭṭam* (he) gave

tuḍu – *toṭṭam* (he) put on

"*enitumanitumam dharmajam sūṟegoṭṭam*" ‖ 601 ‖

(Dharmaraya gave away in charity all that he had).

"*toṭṭam sammōhanamam*" ‖ 602 ‖

(He fixed the *sammōhana* arrow to the bow).

Examples when *dapa* is suffixed—

isu + *dapam* — *eccapam* (he) shoots

bisu + *dapam* — *beccapam* (he) unites

tuḍu + *dapam* — *toṭṭapam* (he) puts on

kuḍu + *dapam* — *koṭṭapam* (he) gives

Examples for some exceptions—

isu – *ittam* (he) gave

ir – *irdam* (he) was

"*puseyirdam garuḍavēganripanandaneyoḷ*" ‖ 603 ‖

(He married the princess, the daughter of the king, Garuḍavēga).

iḍu – *iṭṭam* (he) put

"*bēḷparidiroḷ cakrādicinnangaḷam tarisiṭṭam*" ‖ 604 ‖

(He placed the emblems of discus, in front of the persons who begged), etc.

uḍu – *uṭṭam* (he) put on

suḍu – *suṭṭam* (he) burnt

"*javadindagamaleyam suṭṭam*" ‖ 605 ‖

(He burnt the big forest quickly)

urkidam (he) became haughty

surkidam (he) got contracted

kaḷteyinduḷtam (he) ploughed with the asses.

"*āgaḷe ganḍudigeyuṭṭu biṭṭu hiṇilam*" ‖ 606 ‖

(Immediately putting on the male attire and letting loose the tied hair).

Examples for the lengthening of *a* in *tar* (to bring) and *bar* (to come), in the negative—

"*patigendum yuddhadoḷ bannamam tāram*" ‖ 607 ‖

(He will never bring defeat to his master in battle).

"*nripam bembiḷdum dūdaṭṭiyum bāram*" ‖ 608 ‖

(He will not come even after the king sending for him).

Examples for the lengthening in some other instances (viz. in command)—

"*bāra marāḷikāgamane!*" ‖ 609 ‖

(One with the swan-like-gait, you come).

238. *dhātuvinantyada vargō-*
pēta tritīyākṣarakke tām prathamatvam
matēm vyañjanarūpadi-
nē teṟadim svantadhātugakkum catvam.

When the verbal theme is suffixed with *da* or *dapa*, the final consonant of the verbal theme, if belonging to the third (soft) of the classified consonant, changes into the first (hard) of the classified consonant, if *su* changes into *ca*.

Examples for *g* changing into *k*—

ugu – *okkam*	(he) shed
pugu – *pokkam*	(he) entered
nagu – *nakkam*	(he) laughed
migu – *mikkam*	(he) excelled

"*takkendarivedeyol*" ‖ 610 ‖

(In places where it is found proper).

"*mikkam karnarjunarkalam*" ‖ 611 ‖

(He excelled Karna and Arjuna).

"*pokkanandu nijamandiramam parasainya-bhairavam*" ‖ 612 ‖

(The one who causes destruction to the enemy forces, entered his abode).

Examples for *d* changing into *t*—

nadu – *nattam*	(he) planted
madu – *mattam*	(he) joined closely
kidu – *kettam*	(he) was ruined
kudu – *kottam*	(he) gave
sudu – *suttam*	(he) burnt
bidu – *bittam*	(he) left

"*pidiyendasitalapatramam yati kottam*" ‖ 613 ‖

(The ascetic gave the thin palmyra leaf, saying "hold").

"*nelalole pōrvantevol desegettam*" ‖ 614 ‖

(He was baffled as in fighting with a shadow).

Examples for *d* changing to *t*—

mudu – *muttam*	(he) became old

"*muttudu nēsara tējam sattudu dāvāgni...*" ‖ 615 ‖

(Sun's heat increased; the forest-fire died).

Examples for *su* changing to *ca*—

pasu – *paccam*	(he) distributed
bisu – *beccam*	(he) joined
isu – *eccam*	(he) threw

"*kallavellivattal bāyol beccantire*" ‖ 616 ‖

(When the silver plate with the toddy was in the mouth as if soldered).

"*māranteccam mahāratham naram*" ‖ 617 ‖

(Arjuna encountering shot arrows).
Similarly usages can be had for *dapa* also.

239. *rāntadolam mritidānā-*
rthāntadolam vyañjanada takāram dīrgham
pintire barkum hrasvate
rāntakkam rēphamorme tavuge pakāram.

When the verbal theme is suffixed with *da* or *dapa*, the final *r* of the verbal theme changes into *ta*. Also the verbal themes *sā* and *ī* take *ta* finally. The initial long vowels in *sā* and *ī* are shortened. The final *ra* changes into *r* optionally. The *v* of the verbal theme *tavu* changes into *pa*.

Examples for *r* changing to *t*—

kiru – *kettam*	(he) covered
tiru – *tettam*	(he) gave
giru – *gettam*	(he) thought
peru – *pettam*	(he) obtained

" jātavēdam paṭukapaṭavaṭu vyājadim
bēḍi pettam "[9] ‖ 618 ‖

(The fire-god got (the boon) putting on the guise of a Brahmin brahmacāri).

" sālabhañjikegettarasam nōḍidam
latākōmaleyam " ‖ 619 ‖

(The king gazed at the woman taking her for a doll).

Examples for *sā* and *ī*—

sā – *sattam*	(he) died
ī – *ittam*	(he) gave

" sattar kādi ninnuḻḷarellarum bennittar kelar " ‖ 620 ‖

(All of your party died fiighting and some ran away).

" . . . . . . nāgemoga-
doḻugidu kavacamanindrangittam karṇam " ‖ 621 ‖

(Karna with a smile on his face tore his armour and gave it to the God Indra).

As in *sā* and *ī*, the initial vowels of some other verbal themes also get shortened—

kāṇ – *kaṇḍam*	he saw
ēḻ – *eḻdam*	he got up
bīḻ – *biḻdam*	he fell
āḻ – *aḻdam*	he got drowned etc.

Examples for *ṟ* changing to *r*—

āṟu – *artam, aṟutam* (he) got dried up

" arta kadampu battida kālum huriyaḻidaḻi-
miḻiyesada sereyum " ‖ 622 ‖

(The dried up cheek, the weakened legs, the weakened throat nerves).

" martappa teregaḻim tara-
lārtudu tannadige suranadīvaibhavamam " ‖ 623 ‖

(The recurring waves gave the river the grandeur of the celestial river (the celestial ganges).

Examples for the *v* in *tavu* changing into *p*—

tavu – *tappam*	(he) destroyed
tappapam	(he) destroys

" tappam tannoḷ palañci kiḍuguṭṭi
tappuvambugaḷanavam " ‖ 624 ‖

(He destroys the arrows that come and strike, emitting sparks).

240. *nirutam ka ca ṭa ta paṅgaḷa*
parada dakārakke pūrvarūpamadakkum
paravarṇam dhātvantyado-
ḻire ḍatavam mēṇ takāramorme yakāram

When *da* is added to the verbs ending in *ka, ca, ṭa, ta* or pa, it (*da*) takes the form of the respective consonants. In case of verbs ending in consonants other than the above the *da* assumes the form of *ḍa, ta* or *a*.

Examples for *da* taking the form of *ka*—

ok + *dar* – *okkar*	(they) shed
mik + *dam* – *mikkam*	(he) excelled
pok + *dam* – *pokkam*	(he) enters
pok + *dar* – *pokkar*	(they) entered
nak + *dam* – *nakkam*	(he) laughs
nak + *dar* – *nakkar*	(they) laughed

" . . . . . takkaram mikkaradēke
mannisuvarakkaravōdada kalla pāpegaḷ " ‖ 625 ‖

(Why will those, the illiterate, the stone statues, honour the deserving ?)

" rakkasiya māḍamadaṟoḷ
pokkavaruḻivare sarasvatīmaṇi hārā ‖ 626 ‖

(That is the abode of the female demon. Will any-body who enter it, survive ?)

Examples for *da* taking the form of *ca*—

ec + dam – eccam	(he) threw
ec + dar – eccar	(they) threw
bec + dam – beccam	(he) joined
bec + dar – beccar	(they) joined
pac + dam – paccam	(he) distributed
pac + dar – paccar	(they) distributed

"*maṇiyade kuṇididiranadire kūkiṟideccar*" ‖ 627 ‖

(When they encountered without submitting, they shot arrows, making angry shouts).

"*miḻtuge mārige paccar*" ‖ 628 ‖

(They distributed among the death and the pestilence.)

Examples for *ṭa*—

toṭṭam	(he) wore	*toṭṭar*	(they) wore
koṭṭam	(he) gave	*koṭṭar*	(they) gave
biṭṭam	(he) discharged	*biṭṭar*	(they) discharged
naṭṭam	(he) planted	*naṭṭar*	(they) planted

"*bekkasambaṭṭu bāyam biṭṭar bhīṣmar*" ‖ 629 ‖

(Bhisma opened his mouth in wonder).

"*koṭṭam sammōhanamanabhayamam*
pāṇḍavam" ‖ 630 ‖

(Arjuna gave the effect of illusion to some, and protection to others).

Examples for *ta*—

pettam	(he) obtained	*pettar*	(they) obtained
keṭṭam	(he) was ruined	*keṭṭar*	(they) were ruined
tettam	(he) gave	*tettar*	(they) gave
gettam	(he) thought	*gettar*	(they) thought
pottam	(he) carried	*pottar*	(they) carried

"*mugilam māṟanegettar*" ‖ 631 ‖

(They mistook the cloud for an elephant).

Examples for *pa*—

tappam	(he) destroys
tappar	(they) deslroy

"*tappam tannoḻ paḻañci kiḍiguṭṭi tappuvambu-*
gaḻa ravam" ‖ 632 ‖

(he destroys the arrows that come and strikes, emitting sparks).

Examples for *ḍa*—

uṇḍam	(he) ate
koṇḍam	(he) took
kaṇḍam	(he) saw

". . . . *marada pariyaṇadoḻuṇḍam*" ‖ 633 ‖

(He ate from a wooden plate).

"*maradoḻ samedaṅkavaṇiyanēṟidam*" ‖ 634 ‖

(He got upon the seat made of wood).

". . . . *kuru prabhu kaṇḍam śarajāla*
jarjharita gātra trāṇaṇam drōṇanam" ‖ 635 ‖

(Kaurava saw Drōṇa, the one whose armour was pierced and torn by thousands of arrows).

"*bhuvana triṇētraruciyam kaikoṇḍana*
pāṇḍavam" ‖ 636 ‖

(Arjuna assumed the lustre of Śiva, the three-eyed god).

Examples for *da* taking the form of *ṭa*—

sōltam	(he) got defeated
niltam	(he) stood
uḻtam	(he) ploughed
pōltam	(he) looked like
kiḻtam	(he) plucked
uḻtam	(he) ploughed

"· · · · *malavadēśamam kiḍisi*
taddhārāpurastrīyaram toḻtirmaḍida · · · ‖ 637 ‖

(The one who ruined the Mālava kingdom and made servants the women of the city, Dhārāpura).

"*kādadirdandu sōltam kauntēyam*
kauravargenduligum" ‖ 638 ‖

(If (I) do not fight people will say that Arjuna was vanquished by Kauravas).

"*maṟasundida puliyanāgaḻinisam pōltam*" ‖ 639 ‖

(He resembled then, a little, a tiger asleep).

"*nōḻdikoṇḍante bennoḷ niltam gāṇḍivi*" ‖ 640 ‖

(Arujna stood at the back as if taking the lead).]

da takes the form of *ṭa* only once—

"*beranṭuvu pokkuḻanugurisiduvu tuṟumbam*" ‖ 641 ‖

(Dug into the navel and scratched the plait with the finger-nails).

Examples for *da* remaining as it is—

bāṇdam	(he) challenged	*māṇdam*	(he) stopped
jōldam	(he) drooped	*eḻdam*	(he) got up
nēldam	(he) hung	*aḻdam*	(he) immersed
āḻdam	(he) immersed	*biḻdam*	(he) fell
ārdam	(he) cried aloud	*nērdam*	(he) cut

"*baduṇṭendu hattaneya taleyumam nērdāgaḷ*" ‖ 642 ‖

(When severed the tenth head saying that it is swollen).

241. *negaḻgum lōpam pōgā-*
gugaḷa gakārakke dadapamireyum datva-
kkogedasvarayatvam pa-
ttugegoṇḍudugāda tutvadoḷ nelasireyum

The verbal roots *pōgu, āgu* when followed by the suffixes *da* or *dapa* lose their final *ga*. The *ga* is elided also when *ya* appears in place of *da* and combines with the suffix *tu*, coming in place of *udu*.

Examples—

pōdam	(he) went	*pōdapam*	(he) goes
ādam	(he) became	*ādapam*	(he) becomes
pōdudu	(it) went	*ādudu*	(it) became
pōytu	(it) went	*āytu*	(it) became

"*pommaṟivōl poḷedu pāṟipōdam śvētam*" ‖ 643 ‖

(Shining like a golden deer, Śwēta flew away).

"*kombiḻipida maradindaggaḷam tiṇṇamādam*" ‖ 644 ‖

(He became much heavier than the tree with its branches cut off).

"*kendaḷirmisupa keṅgaṟiyādudu pūdoḍambe*
pilkādudu" ‖ 645 ‖

(The red shoot beeame the red feather of the arrow, the flower stalk became the horn of the bow).

"*abjini pōdudu nuṇḍani navilge saradada*
pugiloḷ" ‖ 646 ‖

(Lotus disappeared and voice of the peacocks became sweeter in the advent of the autumn season).

"*bhīṣaṇamāytu sainya mahārṇavam*" ‖ 647 ‖

(The ocean like army was appearing fierce).

"*āytabdhiye ghūrṇsuvantāytaramaneyoḷage*" ‖ 648 ‖

(The noise was like the roaring of the ocean inside the palace).

"*bage pōytīgaḷelē idalte tuhinakṣōṇīdhraduttuṅgasā-*
nugaḷoḷ . . ." ‖ 649 ‖

(I have understood. Is it not in the highest downs of the Himālayas ?)

"*puṃskōkiladhvani tānīrelevōytu*" ‖ 650 ‖

(The voice of the male cuckoo has disappeared ?)

"*pogaḷıyadaḍasi tāpamendu jōdarellam*" ‖ 651 ‖

(All the soldiers saying that they would attack not allowing the enemies to retreat).

"*pōpaṅge barpaṅganākuḷadim*" ‖ 652 ‖

(From the coming assemblage of ladies).

242. *paradoḷ vidhiya kekāram*
bare kum bare pōgenippa dhātuvinantya-
kṣarālōpam caramam vi-
svaramādyam hrasvamakkumāgembudaṟoḷ

When the imperative suffix *ke* or *kum* succeed the verbal root *pōgu*, the final consonant *gā* elides. When the above suffixes succeed the verbal root *āgu*, the final vowel elides and the initial vowel shortens.

Examples—

pōke	go	*pōkum*	go
akke	happen	*akkum*	happen

"*pōke barke muḷisillemagātanoḷāva pāṅginim*" ‖ 653 ‖

(May he go or come, we are not angry with him in any case).

"*poṟamāṟade sayte pōkumā parasainyam*" ‖ 654 ‖

(Will the army of the enemies remain without fleeing ?)

"*vēdadoḷondidāyu ninagakke bēgam*
kalikālasūdanā" ‖ 655 ‖

(O killer of the evil time! May you be blessed with the longevity enjoined in the Vedas).

"*prāyam kūsādoḍabhi-*
prāyam kūsakkume . . ." ‖ 656 ‖

(If one is child by age can the wise opinion also be termed young ?)

243. *avatarisirkumaduḷdhā-*
tuvina ḷakārakke ṇatvamuduge ṭukāram
pravilōma kriyegaduven-
davendu bandirkumudugamuvugam pracuram

The root *uḷ* and the suffix *udu* become *uṇṭu*. The verbal neuter suffixes *udu* and *uvu* become *adu* and *avu* in the negative.

Examples—

uḷḷudu uṇṭu (is)

"*uṇṭu bhujābalam piridu cāgadamaisiri*" ‖ 657 ‖

(There is the strength of the arm and the wealth of munificience)

"*uṇṭu māḍidam kurubaladoḷ*" ‖ 658 ‖

(He created in the army of the Kauravas).

Examples for *adu* and *avu* in the negative—

"*uḻiyadu vibhavam javvana-*
miḻiyadu navavidha ratōpacāradinendum
paḻasadu bēṭam . . . ." ‖ 659 ‖

(The wealth will not remain, the youth will not decrease, and the sexual happiness through novel devices will not get stale).

"*vipuḷa kaḷāpa kōpaśikhi puṭṭadu*" ‖ 660 ‖

(The fire of great anger will not rise)

sallavu	(they) will not be proper
nillavu	(they) will not stand
gellavu	(they) will not win
neṟeyavu	(they) will not be sufficient

"giriyum kariyum nillavu
pavimukhada kōḷgamātana bālgam" || 661 ||

(The mountains and the elephants will not stand the blow of the *vajrāyudha* and of his sword respectively).

"*tuṟugaḷa meygaḷa rōmam neṟeyavu dal*" || 662 ||

(The hair on the body of the cows will not be sufficient).

244. *ṇatvam koḷ dhātvantya-*
kkutvakkuḷ dhātu pūrvadoḷ negaḷgum hra-
svōtvam puruṣatrayadoḷ
datva niṣēdham bahutvaduvugavumakkum

The final *ḷ* of the verbal theme *koḷ* when succeeded by *da* becomes *ṇ*. The inital *u* of the verbal theme *uḷ* becomes *o* in all the three persons. The neuter plural suffix *uvu* changes into *avu*.

Examples for *ḷ* changing into *ṇ*—

koḷ + dam = koṇḍam	(he) took
koḷ + dar = koṇḍar	(they) took

"*bhuvanatriṇētraruciyam kaikoṇḍanā*
pāṇḍavam" || 663 ||

(That Pāṇḍava assumed the lustre of the three-eyed Śiva)

"*tamatamage bhayaṅgoṇḍarāśaṅkegoṇḍar*" || 664 ||

(They within themselves became afraid and suspicious).

Examples for *uḷ* changing to *oḷ*—

oḷam	(he) is	*oḷar*	(they) are
oḷay	(you) are	*oḷir*	(you) are
oḷen	(I) am	*oḷevu*	(we) are

"*pēḻenitarkamoḷam murantakam*" || 665 ||

(Krishna will be sufficient for all those).

"*oḷarannevaram mārbaladoḷagiṟiyal maṟugu-*
vatibhaṭar" || 666 ||

(There are great soldiers who eagerly wish to fight the enemy armies).

Example for *avu* in neuter—

oḷavu (are)

"*nīnuḷḷoḍuṇṭu rājyam*
nīnuḷḷoḍe paṭṭamuṇṭu piḻigeyuṇṭay
nīnuḷḷoḍuṇṭu belgoḍe
nīnilladivellamoḷave bhānutanūjā" || 667 ||

(O Karna! When you are there, there is the insignia of royalty. When you are there, our heirs can reign peacefully. When you are there, there is the white umbrella. When you are gone, how will these remain?)

"*nuṅguvuvumoḷavudadhiyoḷe mahāmatsyaṅgaḷ*" || 668 ||

(There are very big fish in the sea which have the capacity to swallow).

"*uṇṭembudarke ellavaṟante pratiṣēdha-*
māgillendā yitu"

(*uṇṭu* (is) in the negative, took the form of *illa* (no).

"*nīlagrīvanumārtanilla gelalinnārār-*
parendam kripam" || 669 ||

("Nīlagrīva was not able to win. Who else will be able?" said Kripa).

245. *inegamudumannamannega-*
minamaloḍam sonneverasu satyarthadekā-
ranija sthānadoḷappuvi-
vanukūlam mattekāradādiyoḷaloḍam

The suffixes *inegam, udum, annam, inam,* and *alodam* have always a final *m*. These suffixes come in the place of the suffix *e* used in the sense of the locative (*sati-saptami*). This is also sometimes added to *alodam* finally.

Examples for *e* expressing the sense of the locative (*sati-saptami*)—

nuḍiye	when said
nelanadire	when the earth shook
porde	when went near
manam korage	when the mind worried

'*nōṭakar kaṇṇalase* ‖ 670 ‖

(when the mind audience became weary of seeing).

Example for the use of *inegam*—

" *kāmakaram karamadaṅgi nurgappinegam*
kāmadanadaṅgevoydam " ‖ 671 ‖

Example for *udum*—

" *baravēḻembudumañjanācaladavol kaṅgoppi*
barpambujōdaranam . . . . " ‖ 672 ‖

(When said "Let him be called," Krishna (the one who has a lotus-like navel) came like a mountain of collyrium).

Example for *annam*—

" *uddade negevannam poyyalendavvaḷipudu* " ‖ 673 ‖

(Tried to strike when jumping high)

Examples for *annegam, inam*—

" *ōleyoḍane muttuṅgāloḷ nare barpannegamiru* " ‖ 674 ‖

(You live till your old age, till you get grey, with your *ōle*, the ear-ornament, the symbol of the woman whose husband is alive).

" . . . . *gaṅgeya maḍugaḷanaḍahaḍisi*
puguvinam bhayavaśadim " ‖ 675 ‖

(When out of fear entered the pools in the river Ganga, in haste).

Examples for *oḍam*—

" *kurukulādhipam nuḍiyaloḍam* " ‖ 676 ‖

(When Kaurava spoke).

Examples for the use of *e* added to *aloḍam* finally—

" *baraloḍane koṭṭam* " ‖ 677 ‖

(He gave when (they) came).

246. *negaḻgum sampratigam bhā-*
vigamannegamannaminegaminamembivu sū-
rigaḷindudumaloḍaṅgaḷ
negaḻgum bhūtārthadalli satisaptamiyoḷ

The suffixes *annegam, inegam, inam* are used for the present and future tenses; *udum* and *aloḍam* for the past.

Examples for the use of the suffixes for the present tense—

" *nenevannegam bandam* "

(He came when he was being thought of).

" *kolvannam ikkegoṇḍam* "

(He got shelter till he was killed).

" *binnaisuvinegam erdegoṇḍam* "

(He took it to heart, when the submission was being made).

" *idirvappinam appikoṇḍam* "

(He embraced when coming in front).

Examples for the use of the suffixes for the future tense—

" *īvannegamirdam* "

(He was there when (it) was given).

"*barambaḍevannamarādhisidam*"
(He worshipped till he got the boon).

"*avadhi barpinegam sairisidam*"
(He waited till the time came).

"*beḷagappinam kēḷisidam*"
(He narrated till it was day).

Examples for the use of the suffixes for the past tense—

"*ōlagam parevudumālōcanakke pokkam*"
(After the assembly dispersed, he went to think).

"*pāvase kiḍalodam nīrtiḷidudu*"
(After the removal of the moss, the water became clear. These are the *sati saptami* usages).

247. *annegaminnegamennega-*
mennade kaḍeguṇṭu lōpamidiroḷsīmō-
tpannam varam varegamire
kennam peṟavaṟke lōpavidhi muṭṭeneyum

The final syllable *gam* of the suffixes *annegam, innegam, ennegam* elides when they are succeeded by the suffixes *varam* or *varegam* denoting limit or boundary. There is no elision in other places even when *varam* or *varegam* follow. The suffix *muṭṭe* also denotes limit.

Examples for the use of *varam*—

"*ennevaram siri tamaguṇ-*
ṭannevaram sēvyaralte khaḷarum . . ." ‖ 677 ‖
(Are not the wicked honoured as long as they are wealthy ?)

"*innevaram guṟiyādudilla kāmakara-*
vimukta bāṇahatige" ‖ 678 ‖
(Not become the target so far for the shot of the arrow of Cupid).

Examples for the use of *muṭṭe*—

desemuṭṭe	upto the directions
vārdhimuṭṭe	upto the ocean
ātammuṭṭe	upto him

"*. . . ānaṟiyenātammuṭṭe saṅgrāmamam*" ‖ 679 ‖
(I have not known war upto him).

248. *viditōbhayakartrikameni-*
sida satisaptamigekāramappudadarkañ
jade kelaralvam pēḻvar
caduraṟadam meccaraloḍamendoḍe śuddham

e of the locative-infinitive (*satisaptami*) is used when there are two agents. Some use *al* in the place of *e* and this is not valid. The use of *aloḍam* is correct.

Examples for the use of *e* when there are two agents—

"*gāyakam pāḍe dēvam meccidam*"
(When the musician sang, the lord was pleased).

"*pātravāḍe vādakam bājisidam*"
(When the character danced the musician played music).

"*vandi pogaḻe cāgi koṭṭam*"
(When the panegyrist praised, the benevolent person gave away).

Examples for the use of *al*—

"*pādapadmaṅgaḷanottutiral śūdrakanripati*
sukhāsīnanāgirdanāgaḷ" ‖ 680 ‖
(When (servant) was massaging the feet, the king *śūdraka* was seated comfortably).

"*. . . . . . bai-*
gina kembisileḷasalesedavāśramatarugaḷ" ‖ 681 ‖
(When the red sunshine of the evening shone, the plants of the hermitage looked well).

The above two usages of *al* are wrong.

The use of *alodam* as in the following examples is correct.

"*vasantam baralodam kōgileyuligum*"
(When the spring comes, the cuckoo coos)

"*gali bīsalodanele kalalduvu*"
(When the wind blew, the leaves fell down).

249. *piridum pakṣāntaramam*
niravipekāram nijāntamādoḍe śabdam
parikise dhātvantyadoḷa
varisirkum lingavacanapuruṣāyattam

The suffix *oḍe* with the final *e*, which introduces the subjunctive, is used for all genders, all numbers, all persons and all tenses.

Examples for all genders—

"*nolpoḍavaḷkiriyaḷ*"
(She is youug, if considered).

"*samam nuḍivoḍavam piriyam*"
(If to say the truth, he is elder).

"*tīḍuvoḍalli kammelar tīḍugum*"
(If there is wind blowing, there blows the fragrant wind).

Examples for all numbers—

"*kāduvoḍorvane ballidam*"
(He is the only one expert for fighting).

"*pōlisuvoḍirvarum takkar*"
(If to be compared, both are good).

"*nuḍivoḍellarum mātariyar*"
(If to speak, all do not know the art of speaking).

Examples for all persons—

porduvoḍavanoḷḷidam	if to join, (go for protection) he is good
tirduvoḍavaroḷḷidar	if to correct, they are good
bēḷpoḍe nīnoḷḷiday	if to request, you are good
īvoḍe nīmoḷḷidir	if to give, you are good
bhāvipoḍānoḷḷidem	if thought, I am good
sēvipoḍāmoḷḷidevu	if to serve, we are good

Examples for all tenses—

pusidoḍe biṭṭam	if lied, he left
palañcidapoḍe kondapam	if encountered, he kills.
citripoḍe tūḷikeyam tarisuvam	if to picture, let us bring the brush

250-(a) *dhātugaḷavu nānarthō*
pētangaḷ lakṣyasiddhiviḍiduvanarida-
nvitare kriyānukūlam
mātēm pūrisuge mattamuḷiduvanidaroḷ

Roots and verbal themes have various meanings. Let those scholars well-versed in the field fill up the balance, taking the ways and usages of established writers.

250-(b) *kriyeya padam tām kartri*
prayuktamāgelliyēnadembicceyanā-
śrayipudu sakarmakadal
prayukta paḍu dhātu sarvadhātugeyakkum

If the verb *paḍu* is joined to verbs that have either the suffix *al* or *e* and are transitive, the passive is formed. When they are intransitive, the combination with *paḍu* does not alter their meaning.

Examples :

tāniralpaṭṭām	he was
tamiralpaṭṭir	you (hon. 2nd person) were

nīniralpaṭṭay	you (sg.) were
nīmiralpaṭṭir	you (pl.) were
āniralpaṭṭem	I was
āmiralpaṭṭevu	we were

"*parvaninarasam grāmamam bēḍalpaṭṭam*"
(The king was requested a village, by the Brahmana).

nīm bēḍalpaṭṭay	you were requested
ām bēḍalpaṭṭem	I was requested

"*gōvaḷaninde erme pālam kaṟeyalpaṭṭudu*
(The buffalo was milked by the cow-herd).

"*upādhyāyam śiṣyarim tatvamam besagoḷalpaṭṭam*"
(The preceptor was asked the meaning by the desciples).

"*bēhukāṟanarasanim suddiyam kēḷalpaṭṭam*; *paṭṭal, paṭṭudu*" *etc.*
(The messenger was asked news by the king).

"*māḍalpaṭṭudu ghaṭam kumbaṟanim*"
(The pot was made by the potter).

"*nōḍalpaṭṭanarasanaṅganeyim*"
(The king was seen by the woman).

"*bayasalpaṭṭaḷtaruṇi ramaṇanim*"
(The woman was desired by her husband),

"*māḍalpaḍugemage sampadam jinapatiyim*"
(May wealth be given to us by the Jaina Lord).

"*kiḍisalpaḍugemma dukkhasantati jinanim*"
(May our sorrows be destroyed by the Jina).

Examples for verbs used without passive voice—

"*nōḍidaḷarasannaṅgane*"
(The woman saw the king).

"*ramaṇam taruṇiyam bayasidam*"
(The husband desired his wife).

"*māḍidam padakamanakkasāle*"
(The goldsmith prepared the necklace).

"*kavitāpraudhiyoḷabjasambhavane kartāram kriyā- kauśalam*
stavanīyam tadadhīnavādakhiḷa śāstrāmnāyamam kūḍe ba-
llavarillennadirorvanindabhinava brahmam gaḍembante tō-
ṟuvanātmīya vacōvicitratara vidyāvēśavam kēśavam"

(In the skill of poetry Brahma is the one doer and the one who has the skill and he is to be praised. But do not think that there is not any other person who knows the entire *vēda śastrās* sub-servient to Brahma. There is Kavi Kēśava, a new Brahma of the present day. He shows the wonderful knowledge pertaining to speech).

SABDAMAṆIDARPAṆA

(*Continued from A.O.R. Volume XXIV - Part I*)

TRANSLATED BY

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CHAPTER VI

KANNADA VERBAL ROOTS AND THEMES

(TADDHITA)

vēdasamanāgi bhīmani
nādudu saṃskritada dhātuvā teṟadindam
yādavakaṭakācaryani
nādudu karṇāṭadhātu kavikēśavanim.

The list of samskrita roots has been compiled by the poet, Bhima, and it is equal in value to the *Vedas* Similarly the list of Kannada verbal roots (and themes) has been compiled by (*yādava kaṭakācarya*) the teacher of the Yādavas, the poet Kēśava.

251. *dorevaḍeda mahāprāṇā*
kṣarāntadim ṅa ña śa ṣānta hānta kṣāntō-
ddharaṇadinudbhavisavu ba-
llara matadim dhātu tiḷvudivanī kramadim

No Kannada verbal roots end in aspirated consonants or in *ṅā, ña, śa, ṣa, ha* or *kṣa.*

kriyārthō dhātuḥ[1]

(A verbal root or theme expresses the meaning of a verb).

1. VERBAL ROOTS FORMED BY VOWELS

1. *ī—pradāne* (literally, in giving) to give.
2. *ō—snēhē* to love.

1. This sentence occurs in 1, 12 of the *Śabdānuśāsana.*

2. VERBAL ROOTS ENDING IN *k*

3. *kā—rakṣaṇē* to guard.
4. *kī—raktapakvē* to become pus.
5. *kē—śayanē* to lie down, *nidhuvanē ca* to lie with.
6. *kuṭaku—gāḍhapūraṇē* to cram into.
7. *misuku—spandanē* to move.
8. *musuku—āvaraṇē* to cover, *bhāvē ca* a covering.
9. *kusuku, kusuṅku—ghātanē* to strike.
10. *pisuku, pisuṅku—avajñātiśayē* to treat with great disrespect.
11. *kuṟuku. kuṟuṅku—khādanē* to eat etc.
12. *muṟuku—mukhavikārē* to distort the face, etc.
13. *tuṟuku—gāḍhapravēśē* to force into.
14. *nuṟuku—vriddhihīnē* to be or become deficient in growth.
15. *iṟuku, iṟuṅku—nigrahagrahaṇē* to hold firmly, etc.
16. *sāku—rakṣaṇē* to preserve, foster.
17. *jarku—nakhaghātanē* to strike with the nails or claws.
18. *nūṅku—prēraṇē* to push on, etc.
19. *soṅku—sparśanē* to touch, etc.
20. *kūṅku—utsarpaṇē, utsarpaṇamendu gamanam* to soar, etc.
21. *teṅku—plavanē* to float, swim.
22. *avuṅku—driḍhapīḍanē* to press firmly, etc.
23. *kalaṅku—ālōḍanē* to stir up, etc.
24. *caluku, caluṅku—jalōtsarjanē* to pour out liquids.

25. *calaku, calaṅku—karavimōcanē* to loosen from out of the hand, etc.

26. *poḷaku, poḷaṅku—carvaṇakriyāyām* to chew.

27. *paḷaṅku gāḍhasparśanē*—to touch strongly or forcibly, to push, etc.

28. *paḷuṅku*, (*paḷuku*), *nūṅku*—to push, etc.

29. *halaku*— *vrikṣārōhaṇē* to climb, as a tree, *karīrāṅgabhēdē ca* a certain member of the body.

30. *uluku—śarīrasphuraṇē* the body to shake, etc.

31. *muluku—prasavanakriyāyām* to be in labour.

32. *kuluku—gāḍhapūraṇē* to fill with force.

33. *toḍaku, toḍaṅku—viparyāsē* to oppose, etc.

34, 35. *koṅku, baṅku—kauṭilyē* to get crooked, to bend.

36. *tuḍuku, tuḍuṅku—satvaragrahaṇē* to seize or grasp hastily, etc.

37. *puḍuku, puḍuṅku—karānvēṣaṇē* to search for with the hands, etc.

38. *miḍuku, miḍuṅku—caitanyē* to recover consciousness, etc.

39. *iḍuku, iḍuṅku—gāḍhavimōcanē* to unloose vehemently, etc.

40. *aḍaku—sthānāntarapraṇītē* to put in another place, etc.

41. *kuḍuku--cañcughātanē* to peck, *dhānyādidravyē ca* corn and other things, food, aliment.

42. *karduku, karduṅku—laghucañcughātanē* to peck lightly.

43. *barduku, barduṅku—jīvanārthē* to live.

44. *bedaku—anvēṣaṇē* to search for.

45. *kuḍuku—īṣatpradhāvanē* to wash gently.

46. *muḍuku* (*muduhu*)—*śarīrōpagūhanē upagūhanamendā-liṅganam* to embrace the body.

47. *minuku—antargatasvanē* to speak in an indistinct tone, etc., *kāntau ca* to glitter.

48. *heṇaku—kadarthanē* to irritate or provoke.

49. *kuṇuku—musalakriyāyām* to pound, *kīlē ca* to play (o.r. *kīlē ca* a plug).

50. *koṇaku—mrigalaṅghanē* to leap, as a wild beast.

51. *tiṇuku* (o.r. *tiṇaku*)—*apānavāyau* to fart.

52. *bikku—ucchvāsē* to sigh, sob, *māmsabhēdē ca* a kind of flesh.

53. *okku—khalakaraṇē* to work on the floor for treading out corn. *śakunē ca* an omen.

54. *ikku—tyāgahananayōḥ* to deposit, etc., to beat, to kill.

55. *nakku* (o.r. *nekku*)—*lēhanē* to lick.

56. *pikku—vivaraṇē* to separate.

57. *ekku—vibhajanē* to divide, etc., *pravāhikāyām ca* to purge.

58. *tekku—tiryakkaṇḍūtilēhanē* to lick the itch as beasts do.

59. *kekku—gōśikṣādhvanau* to shout in training cattle.

60. *mukku—khādanaviśēṣē* to eat in a certain manner.

61. *nekku—antarlīnē* to be depressed, etc.

62. *kukku—vastrasvalpaghātanē* to beat a cloth to a small extent, *pakṣibhēdē ca* a crane.

63. *muḷuku muḷuṅku—jalanimajjanē* to be immersed in water.

64. *tuḷuku, tuḷuṅku—sēcanē* to sprinkle, etc.

65. *baḷku—namanē* to bend.

66. *nilku—uparisparśanē* to stretch one's self, etc.

67. *ulku—dīptau* to shine, *dravyē ca* a meteor.

68. *alku—bhayē* to fear, *aśaktau ca* to be without strength.

69. *talku—anulēpanē* to anoint the body, *tadbhavē ca* lustre, etc.

70. *olku—pravāhē* to flow.

71. *alku—jīrṇē* to be worn out, etc.

72. *urku—auddhatyē* to be proud, etc., *lōhabhēdē ca* steel.

73. *sorku—unmādē* to grow proud.

74. *sirku, silku—pratibandhē* to be impeded, entangled.

75. *surku—saṅkōcē* to contract, shrivel.

76. *cerku—nakhakṣatē* to wound with the nails or claws.

77. *serku—vastrāntarapravēśē* to tuck into, etc.

78. *moraku* (o.r. *morku*)*—darpaghūrṇanē* to be in trembling oscillation from haughtiness.

79. *kō—sūtrapravēśē* to enter, as a thread into a needle, to be threaded, to thread.

3. VERBAL ROOTS ENDING IN *g*

80. *ugi—ākarṣaṇē* to draw towards, etc. *nakhakṣatē ca* to wound with the nails or claws.

81. *mugi—puṣpasankōcane* to contract, as a flower, etc.

82. *bagi—viślēṣē* (*viślēṣa* means division) to divide, separate, etc.

33. *sugi—bhayē* to fear.

84. *bigi—bandhanē* to fasten *haya parikarē ca* a girth of horses, etc.

85. *agi—santrāsa-harṣa-carvaṇēṣu* (*santrāsa* means fear) to tremble or fear, to be glad, to chew.

86. *cigi—aṅgulivisarjanē* to let loose from the fingers, to discharge or propel with the fingers.

87. *pugu—pravēśē* to enter.

88. *nagu—hasanē* to laugh.

89. *ugu—visarjanē* to let loose, throw away.

90. *migu—atikramaṇē* to exceed, etc. *avaśiṣṭē ca* to remain.

91. *muggu—jīrṇāvagandhē* to get or have a corrupt, musty smell. *gatibhaṅgē ca* to stumble.

92. *uggu—vacanavirōdhē* to stammer, etc.

93. *pōgu—gamanē* to go.

94. *āgu—prādurbhāvē* to become manifest, to become.

95. *kūgu—uccairdhvanau* to cry aloud, shout.

96. *tēgu—udānavāyau* to belch, *vrikṣabhēdē ca* a teak tree.

97. *tāgu—saṅghaṭṭanē* to come into close contact.

98. *bāgu—namratvē* to bend or bow.

99. *tūgu—tulanē* to weigh.

100. *bīgu—harṣabhāvē* to be glad, *sthaulyē ca* to become bulky, to swell.

101. *kēgu—mayūrasvanē* to cry, as a peacock.

102. *nīgu—tyajanē* to leave or quit.

103. *hudugu—gōpanē* to guard, conceal, etc.

104. *sidugu—hastānvēṣaṇē* to search about or for with the hands.

105. *poṅgu—sphuṭanē* to burst, open, expand, etc.

106. *nuṅgu—gilanē* to swallow.

107. *kunuṅgu—saṅkōcanē* to contract, to bend.

108. *tāṅgu—dhāraṇa-saṅghaṭṭanayōḥ* to support, to come into close contact.

109. *jinugu, jinuṅgu—avyaktadhvanau* to sound inarticulately, to mutter, to hum, *varṣabhēdē ca* drizzling rain.

110. *malagu, malaṅgu—upadhānāvalambē* to lie down, recline, *upadhānē ca* a pillow, a cushion.

111. *celaṅgu—karamuktau* to let go from the hand, etc.

112. *tolagu—viviktē* to move away, separate from.

113. *piṅgu—apasaraṇē* to go away, to retreat.

114. *misugu—kāntau* to shine.

115. *esagu—udyōgē* to undertake, to commence.

116. *masagu—vijrimbhaṇē* to open, extend, appear.

117. *karagu—vilīnē* to be dissolved, melt, etc.

118. *koragu—rasavihīnē* to be deprived of juice, to shrivel, etc.

119. *haragu—sasyakriyāyām* to work in a corn-field, etc.

120. *maṟugu—santāpē* to burn, grieve.

121. *eṟagu—praṇatē* to stoop, to bow, etc.

122. *miṟugu—cakacakāyamanē* to glitter.

123. *tuṟugu—sanchannē* to be covered or enveloped, etc.

124. *uṟugu—vakrabhāvē* to be crooked, bent.

125. *oragu—suptau* to lie down, sleep.

126. *kaṟaṅgu—kārṣṇyē* (*kārṣṇya* means blackness) to turn black.

127. *uḍugu—saṅkōcanē* to inflect, contract, shrivel, etc.

128. *toḍagu—prārambhē* to begin.

129. *maḍagu—gōpanē* to hide, conceal.

130. *naḍugu—kampanē* to tremble.

131. *miḍugu—saṅkhinnē* (*saṅkhinna* means worry due to sorrow), to grieve.

132. *kaḍaṅgu—autsukyē* (*autsukya* means desire), to desire.

133. *aḍaṅgu—gōpanē* to hide.

134. *oṇagu—śōṣaṇē* to become dry, etc.

135. **eḍeyuḍugu* (*eḍe-uḍugu*)*—vicchēdē* to leave room, etc.

136. *toḷagu, beḷagu—kāntau* to shine.

137. *muḻugu—nimagnē* to submerge.

138. *alugu—sañcalanē* to shake.

139. (a) *aḻi*, (b) *aḻgu* (c) *taḻgu—kṣīṇatvē* to decay, to grow less.

140. *muḻgu—patanē* to fall down.

141. *molgu—namane* to bow.

142. *aḻgu*—(see 139b) *layē* to dissolve.

143. *puḻgu—dahanakriyāyām* to burn.

144. *uḻgu—snēhē* to love.

145. *moḻagu—vādanakriyāyām* to sound, as musical instruments, *stanitē ca* to thunder. *vrikṣabhēdē ca* a sort of tree.

146. *oḻgu—sammēḷanē* to unite.

147. *nuḻgu* (*nuḻgu*)*—sañcūrṇē* to be grounded.

* This is a combination of two words.

148. *kulgu—ākuñcanē* to bend together, contract.

149. *kaḻgu—kārṣṇyē* to turn black.

150. *neḻgu—antarlīnē* to sink in, be depressed.

151. *tege—ākarṣaṇē* to take.

152. *oge—janana-vastraprakṣālanayōḥ* to be born, to wash clothes.

153. *bage—paribhāvē* to reflect, *cittē ca* to think.

154. *tege—stambhanē* to stop, etc.

155. *hoge—dhūpadhūmanirōdhakriyāyām* to fume in the smoke of incense and other materials, to smoke, *dhūmē ca* smoke.

156. *nege—utpavanē* to be purified, become clear.

157. *moge—jalākarṣaṇē* to scoop water, *bhūbhēdē ca* (or *ghaṭabhēdē ca*) an earthen vessel.

158. *miñcu—dīptau* to shine, *vidyuti ca* lightning.

159. *muñcu—agragamanē* to go before.

160. *piñcu—paścādarthē* to be behind.

161. *hoñcu—saṅkētōdyōgē* to exert one's self secretely, etc.

162. *palañcu—saṅghaṭṭanē* to come into close contact, etc.

163. *jaṟucu—bahubhāṣāyām* to chatter.

164. *aṟucu—uccairdhvanau* to cry out aloud.

165. *mōcu—vaidhavyē* to become a widow.

166. *kavicu—viparītapatanē* to be turned upside down.

167. *percu—vistārē* to increase.

168. *marcu—atiparicayē* to be intimately acquainted with.

169. *bercu—santrāsē* to fear, *triṇapuruṣē ca* a straw-puppet, scare-crow.

170. *karcu—khādanē* to bite, *prakṣālanē* to wash, *taṇḍula-prakṣālajalē ca* water in which rice has been washed.

171. *bārcu—puñjīkaraṇē* to heap.

172. *tīrcu—niṣpattau* to finish.

173. *urcu—ākarṣaṇē* to draw towards one's self, *malabhē-danē ca* to purge, or be purged.

174. *bircu—vibhajanē* to divide, to loosen.

175. *parcu*—(or *arcu*) *avyaktadhvanau* to whisper.

176. **peṭṭuvercu* (*peṭṭu* + *percu*)—*darpē* to be very haughty (o.r. *beṭṭuvercu*).

177. *curcu—dāhē* to burn.

178. *curcu—śikhisandhāraṇē* to burn.

179. *muccu—ācchādanē* to cover.

180. *meccu—abhyupagamē* to assent.

181. *naccu—viśvāsē* to trust.

182. *eccu—añjanakriyāyām* to smear.

183. *keccu—tantuvāyakriyāyām* to do (a certain kind of) weaving-business; *tarusārē ca* the core of a tree.

184. *nāṇcu—lajjāyām* to be ashamed.

185. **kaḍegaṇcu* (*kaḍe* + *kaṇcu*)—*avajñāyām* to slight, contempt.

186. *nuṇcu—apasaraṇē* to move off.

dhātōr isupratyayasya cādēśē punardhātutvam. (Themes formed with *cu*, this being a substitute of *isu*).

187. *alarcu—vikasanē* to cause to expand or open.

188. *elarcu—cētanakaraṇē* to give strength or animation, to enliven.

* These are combinations with two words.

189. *udircu—adhaḥpatanē* to cause to fall down (from above).

190. *sarcu—samīpagamanē* to make go or come near or to.

191. *sōrcu—galanē* to cause to drop.

192. *oḍarcu—udyamē* to make effort; to begin.

193. *toḍarcu—bandhanē* to bind, etc.

194. *bidircu—rathavimōcanē* to unharness or unyoke as a coach.

195. *amarcu—saṅghaṭīkaraṇē* to put into close contact, to join.

196. *bemarcu—svēdakaraṇē* to cause perspiration.

197. *nimircu—prasāraṇē* to cause to be stretched, etc.

198. *poṇarcu—samyugē* to join, to unite.

199. *taḷarcu—sthānāpagamanē* to cause to go away from a place.

200. *saḍilcu—śaithilyē* to loosen.

201. *koralcu, puyalcu—ākrōśadhvanau* to vociferate.

202. *maralcu* (cf. 622) *maguḷcu—parāṅmukhīkaraṇē* to avert the face, etc.

203. *nuguḷcu—sūkṣmadvārapravēśē* to cause to enter a small opening, etc.

204. *muguḷcu—saṅkōcakaraṇē* to cause to contract, etc.

205. *suruḷcu—saṅkōcanē* to cause to contract.

206. *teraḷcu—calanē* to cause to move; *cayanē ca* to amass.

207. *poraḷcu—luṭhanē* to cause to welter, etc.

208. *keraḷcu—āsphōṭanē* to make great noise by slapping or clapping the arms (one Ms. *kōpōdrēkē* to enrage).

209. *kuruḷcu—śastrasañcālanē* to shake a weapon.

210. *uruḷcu—nimnāgamanakaraṇē* to cause to roll down.

211. *haraḷcu—nētravirōdhakaraṇē* to impede or trouble the eye.

212. *eḷalcu—ālambanē* to cause to hang down, etc.

213. *kaḷalcu—prithakkaraṇē* to separate.

214. *baḷalcu—niścēṣṭāyām* to deprive of motion, activity, etc.

215. *baḷilcu—adhaḥsramsanē* to cause to fall down, etc.

216. *aguḷcu—jalāśayamagnē* to cause to sink in a piece of water.

217. *aḷalcu—dukhōtpādanē* to make sorrowful.

218. *kimuḷcu—hastamardanē* to crush with the hand.

219. *negaḷcu—vikhyātau* to make famous; *udyōgē ca* to cause to engage in.

220. *taguḷcu (taguḷcu)—udyōgē* to engage in; *agnibādhanē ca* to set on fire.

5. VERBAL ROOTS ENDING IN *j*

221. *añju—bhayē* to fear.

222. *piñju—prithakkaraṇē* to separate.

223. *nañju—īṣallēhanē* to lick a little, etc. *viṣē ca* poison.

224. *berañju—cayanē* to collect together.

225. *māñju—apalāpē* to conceal.

6. VERBAL ROOTS ENDING IN *ṭ*

226. *dāṇṭu—laṅghanē* to jump over, cross.

227. *dūṇṭu—ēkapādagatau* to walk on one leg.

228. *kūṇṭu—vikṛitagatau* to walk in a disfigured manner, to halt.

229. *mīṇṭu—utpāṭanē* to pull out; *utkarṣadravyē ca* an instrument for pulling up.

230. *īṇṭu—pānē* to drink.

231. *nāṇṭu—antarbhēdē* to be pierced into.

232. *teṇṭu—kūrpakaraṇē* to winnow.

233. *sīṇṭu—gudasammārjanē* to rub the anus, etc.

234. *beraṇṭu—aṅgulikriyāyām* to make a certain perfor- mance with the fingers.

235. *muruṇṭu—dahanakaraṇē* to cause to burn.

236. *suruṇṭu—saṅkōcanē* to contract, to shrivel.

237, 238. *keraṇṭu, beraṇṭu — nakhakhananē* to dig with the nails or claws.

239. *teraṇṭu—nivasanōdvahanē* to make a gift of raiment at a wedding.

240. *uruṭu—atikramaṇē* to be overbearing.

241. *tāṭu—saṅghaṭṭanē* to come inte close contact.

242. *bagaṭu—ūruviślēṣē* to disunite the legs.

243. *puṭṭu—utpattau* to be born; *dāruhastē ca* a wooden ladle.

244. *kaṭṭu—bandhanē* to bind, to build; *pakva dhānyarasē ca* the decoction of any kind of pulse.

245. *kuṭṭu—tāḍanē* to strike, to pound.

246. *beṭṭu — gāḍhapravēśē* to cause to enter firmly; *parvatē ca* a mountain.

247. *muṭṭu—sparśanē* to touch; *upakaraṇē ca* utensils, implements.

248. *kiṭṭu—sparśanē* to touch.

249., 250., 251. *aṭṭu, areyaṭṭu* (*are + aṭṭu*), *elbaṭṭu* (*elbu + aṭṭu*)—*anudhāvanē* to run after.

252. *meṭṭu—padavinyāsē* to place the foot, step; *padatrāṇē ca* a sandal.

253. *tiṭṭu—bhartsanē* to abuse; *unnata bhūmau ca* a high ground.

254. *suṭṭu—aṅgulidarśanē* to point at with the finger.

255. **kiḍukuṭṭu* (*kiḍu + kuṭṭu*)—*saṅghaṭṭanē* to come into close contact.

256. **samakaṭṭu* (*sama + kaṭṭu*)—*vidhānē* to arrange,

257. **guḍikaṭṭu* (*guḍi + kaṭṭu*)—*varṇapūrarēkhāyām* a ring or halo to form.

258. *taṭṭu—tāḍanē* to strike; *kṣapaṇakācchādanē ca* the cloth of a Jaina mendicant.

259. *eṭṭu—ūrdhvagatavastugrahaṇē* to reach a thing placed on high.

260. *oṭṭu—ēkakriyāyām* to make one, to put together.

7. VERBAL ROOTS ENDING IN *ḍ*

261. *jaḍi—tarjanē* to menace; *alpavṛiṣṭau ca* small rain.

262. *baḍi—tāḍanē* to strike; *svalpadaṇḍē ca* a short staff.

263. *nuḍi—vacanē* to speak.

264. *piḍi—grahaṇē* to seize; *kariṇyām ca* a female elephant.

265. *siḍi—vikīrṇē* to scatter, *sūkṣmāyasa-dāhāntagaja-krōdhavastutnōḥ=sūkṣma* the state of being s nall, etc., *āyasa* an iron hook. *dāhānta* (o.r. *dāha*) the final stage of burning (burning), *gaja* (elephant).

* These are combinations with two words.

266. *kuḍi—pānē* to drink; *valyagrē ca* the point of a creeper.

267. *miḍi—aṅguliprahāraṇē* to strike with the finger; *talāṭuphalē ca* unripe fruit.

268. *muḍi — kēśabandhanē* to tie (or set in) the hair; *nirvahaṇē ca* to end.

269. *uḍi—mōṭanē* to break; *rōgabhēdē ca* a kind of sickness.

270. *kaḍi—khaṇḍanē* to cut; *śakalē ca* a piece, a potsherd.

271. *maḍi—maraṇē* to die; *dhautavastrē ca* a washed cloth.

272. *giḍi—kabaḷapravēśē* to enter in, or make enter, by mouthfuls.

273. *iḍi — cūrṇē* to be powdered; *sankīrṇē ca* to be crowded.

274. *aḍu — pacanē* to cook.

275. *suḍu — dāhē* to burn.

276. *tuḍu — śarasandhānē* to fix the arrow (to the bow): *bhūṣaṇāvaraṇē ca* to put on, as ornaments etc.

277. *kuḍu — pradānē* to give; *vakrē ca* crooked,

278. *biḍu—vimōcanē* to let go, etc.

279. *uḍu—vastrapravēṣṭanē* to enter into clothes; *mriga-viśēṣē ca* a large kind of lizard.

280. *naḍu—samsthāpanē* to plant; *madhyē ca* the middle, the waist.

281. *paḍu — maraṇē* to die, *śayanē ca* to repose.

282. *seḍu — syūtē* to be sewd, stitched, united; to sew, etc.

283. *iḍu — karavimōcanē* to let go or send off from the hand, etc.

284. *kiḍu — vināśē* to be ruined.

285. *maḍu — dridhasandhānē* to put firmly or close together; *agādhajalē ca* deep water.

286. *āḍu — nartanē* to dance, to play; *ajē ca* a goat.

287. *pāḍu — gānē* to sing.

233. *nōḍu — prēkṣaṇē* to see.

289. *kāḍu — avahēlanē* to treat disrespectfully, etc. *araṇyē ca* a forest.

290. *tōḍu — niṣkramaṇē* to go out, come forth; *yugmē ca* a pair.

291. *nīḍu — prasāraṇē* to stretch out.

292. *ōḍu — palāynē* to flee; *bhāṇḍaśakalē ca* a potsherd.

293. *māḍu — karaṇē* to make, to do; *kuḍyaviśēṣē ca* a niche in a wall.

294. *tīḍu — vayusparśanē* to touch, as sin or wind, etc.

295. *sūḍu — puṣpadhāraṇē* to dress with flowers: *triṇādi-pūrē ca* a bundle, as of grass.

296. *kūḍu — sammēlanē* to come together.

297. *ūḍu — bhōjanakriyāyām* to take food, etc., *ādhārē ca* a support, a prop.

298. *mūḍu — utpattau* to be born, to rise.

299. *kōḍu — śailyē* to be cold; *bhayē* to fear; *śriṅgē ca* a horn.

300. *bēḍu — yācñāyām* to beg; *śabarasamūhē ca* a company of Śabaras.

301. *bāḍu — mlānē* to fade; *māmsē ca* flesh.

302. *hūḍu — yōjanē* to join, to harness.

303. **aḻkāḍu (aḻku + āḍu)—niravaśēṣē* to be consumed or finished.

* These are combinations with two words.

304. **taḍamāḍu, taḍammāḍu* (*taḍam* + *māḍu*) — *viparyāsē* to delude, perplex, etc.

305. **ōlāḍu* (*ōl*+*āḍu*) — *jalakhēlanē* to move to and fro in water, etc.

306. **ēsāḍu* (*ēsu*+*āḍu*) — *śaragatau* to shoot as an arrow.

307. **īsāḍu* (*īsu* + *āḍu*) — *jalōttaraṇē* to cross water, to swim.

308. **bīsāḍu* (*bīsu*+*āḍu*) — *karavimōcanē* to let go from the hand, to throw away.

309. *haraḍu* — *aṅgulikhananē* to dig with the fingers, etc., *śarīrāṅgabhēdē ca* the ankle.

310, 311. *kadaḍu, kalaḍu* — *kaluṣē* to become turbid.

312. *muduḍu* — *saṅkōcanē* to contract, shrink, etc.

313. *horaḍu* — *pariluṭhanē* to roll about, to welter, etc.

314. *auḍu* — *dantacarvaṇē* to chew with the teeth.

315. *haraḍu* (see 309) — *prasāraṇē* to spread; *gulphē ca* the ankle.

316. **allāḍu* (*allu*+*āḍu*) — *sañcalanē* to shake.

317. **koṇḍāḍu* (*koṇḍu*+*āḍu*) — *atyādarē* to show excessive regard, to praise.

318. **āsevaḍu* (*āse*+*paḍu*) — *īpsāyām* to desire.

319. **paḍaliḍu* (*paḍal*+*iḍu*) — *vikīrṇapatanē* to fall scattered.

320. **mumbiḍu* (*mumbu*+*iḍu*) — *purōvagamanē* to go or place before.

321. **holabugiḍu* (*holabu*+*kiḍu*) — *digbhramaṇē* to become bewildered.

322. **oḍambaḍu* (*oḍam*+*paḍu*) — *abhyupagamē* to agree.

323. **mūguvaḍu* (*mūgu*+*paḍu*) — *maunē* to become silent.

* These are combinations with two words.

ಶರಣರು ಕೈಕೊಂಡ "ಕಾಯಕ"

ಪಾ. ಶ. ಶ್ರೀನಿವಾಸ, ಎಂ.ಎ.,

ಕ್ರಿ. ಶ. ಹನ್ನೆರಡನೆಯ ಶತಮಾನದಲ್ಲಿ ಸಮಾಜವ್ಯವಸ್ಥೆ ಹಾಗೂ ಧಾರ್ಮಿಕ ಸ್ವಾತಂತ್ರ್ಯಗಳನ್ನು ಕುರಿತು ಶಿವಶರಣರು ಎಬ್ಬಿಸಿದ ವಿಚಾರಕ್ರಾಂತಿ ಕನ್ನಡನಾಡಿನ ಇತಿಹಾಸದಲ್ಲಿ ಅಚ್ಚಳಿಯದೆ ಉಳಿಯುವ ಘಟ್ಟವಾಗಿದೆ. ಜಾತಿಸಂಕರ, ವರ್ಣಸಂಕರ ಮೊದಲಾದ ಸಂಕುಚಿತ ಭಾವನೆಗಳನ್ನು ತೊಡೆಯಲು ಯತ್ನಿಸಿ, ವರ್ಗಭೇದವನ್ನು ಮರೆತು ಒಂದುಕಡೆ ಕಲೆತು ವಿಚಾರ ವಿನಿಮಯಮಾಡಿ ಮನುಕುಲದ ಏಕತ್ವವನ್ನು ಸಾರಿದ ಶರಣರ ಎದೆಗಾರಿಕೆಯಾಗಲೀ ಸುಸಂಘಟಿತ ಪ್ರಜ್ಞೆಯಾಗಲೀ ಸರ್ವಕಾಲಕ್ಕೂ ಮೆಚ್ಚುವಂಥದಾಗಿದೆ. ಹಿಂದೂ ಧರ್ಮ ಹಲವು ಕವಲುಗಳಾಗಿ ಜಾತಿ, ಕುಲ, ಕಸುಬು ಮೊದಲಾದವುಗಳ ಹೆಸರಲ್ಲಿ ಮೇಲು ಕೀಳೆಂಬ ಭಾವನೆಗಳಿಗೆ ಎಡೆಕೊಟ್ಟು, ಮತ, ಆರ್ಥಿಕ, ಧಾರ್ಮಿಕ ಸ್ವಾತಂತ್ರ್ಯಗಳಲ್ಲಿ ಸಮತೋಲವಿಲ್ಲದೆ ಪಾಡುಪಡುತ್ತಿರುವ ವೇಳೆಯಲ್ಲಿ ಒಂದು ಕುಲವಾಗಿ ನಿಂತು ಸಮತಾವಾದದ ಸಮಾಜ ವ್ಯವಸ್ಥೆಯನ್ನು ಸ್ಥಾಪಿಸ ಹೊರಟ ಶಿವಶರಣರ ಆದರ್ಶ ಎಲ್ಲ ಕಾಲಕ್ಕೂ ಅನುಕರಣೀಯವಾಗಿದೆ.

ಶರಣರು ಮೂಲತಃಭಕ್ತರು, ಅನುಭಾವಿಗಳು. ಭಕ್ತಿಯ ಅನುಸಂಧಾನದಿಂದ, ಅನುಭಾವದ ಅರಿವಿನಿಂದ ಶಿವಸಾಕ್ಷಾತ್ಕಾರವನ್ನು ಮಾಡಿಕೊಳ್ಳಲು ಹೊರಟ ಸಾಧಕರು. ಅವರು ಹಾಡಿದ ವಚನಗಳಲ್ಲಿ ದೈವಿಕ ಚೆಲುವನ್ನು ಕುರಿತ ಸ್ವಾನುಭವ, ಸೃಷ್ಟಿಯ ರಹಸ್ಯವನ್ನು ಕುರಿತ ವಿಸ್ಮಯ, ಷಟ್‌ಸ್ಥಲ ಭಕ್ತಿಸಾಧನೆಯನ್ನು ಕುರಿತ ವಿವೇಚನೆ ಮೊದಲಾದವುಗಳಿದ್ದಂತೆ, ಸಮಾಜದ ದೋಷಗಳನ್ನುಕುರಿತ ಖಂಡನೆ, ಪ್ರಾಮಾಣಿಕ ಜೀವನವನ್ನು ಕುರಿತ ಕಳಕಳಿ, ಅಸಮಬಾಳನ್ನು ಸರಿಪಡಿಸಿ, ಸುವ್ಯವಸ್ಥಿತ ಸಮಾಜವನ್ನು ಕಟ್ಟುವ ನಿರ್ಧಾರ ಮೊದಲಾದವುಗಳೂ ತೋರಿಬರುತ್ತವೆ. ನೆಲದಮೇಲೆ ಭದ್ರವಾಗಿ ನಿಂತು ಲೋಕೋತ್ತರ ಸಂಗತಿಗಳನ್ನು ಸಾಧಿಸುವ ಕೆಚ್ಚನ್ನು ಅವರು ತಮ್ಮ ವಚನಗಳಲ್ಲಿ ವ್ಯಕ್ತಪಡಿಸಿದ್ದಾರೆ.

ಶರಣರದು ಒಂದು ರೀತಿಯ ಸಾಮೂಹಿಕ ಸಮಾಜಜೀವನ ವ್ಯವಸ್ಥೆ. ಸಮಾಜದ ಸುಭದ್ರಸ್ಥಿತಿಗೆ, ಅದರ ಘಟಕನಾದ ವ್ಯಕ್ತಿಯಬಾಳಿನ ನೆಮ್ಮದಿಗೆ, ಕುಲ, ಅಂತಸ್ತುಗಳ ಭೇದವಿಲ್ಲದ, ವರ್ಗರಹಿತ ಸಮಬಾಳ್ವೆಯ ಅವಶ್ಯಕತೆಯನ್ನು ಅವರು ಮನಗಂಡಿದ್ದರು. ಎಲ್ಲ ಜಾತಿ, ವರ್ಗಗಳು ಒಂದೆ ಎಂಬ ಸಮಭಾವ ಬರಬೇಕಾದರೆ, ಪ್ರತಿಯೊಂದು ಕುಲ, ವೃತ್ತಿಗಳ ಬಗ್ಗೆ ನಮಗೆ ಗೌರವವಿರಬೇಕು. ವೃತ್ತಿಯಲ್ಲಿ ಒಂದು ಮೇಲು, ಒಂದು ಕೀಳೆಂಬುದಿಲ್ಲ. ಎಲ್ಲವೂ ಸಮಾಜದ ಪರಿಪೂರ್ಣ ದೃಷ್ಟಿಗೆ ತಮ್ಮ ತಮ್ಮ ಪಾಲಿನ ಋಣವನ್ನು ಸಲ್ಲಿಸಿ ಅದರ ಉನ್ನತಿಗೆ ನೆರವಾಗಬೇಕು. ವೃತ್ತಿಭೇದ, ಜಾತಿಭೇದ ಎಲ್ಲವೂ ಮಾನವ ನಿರ್ಮಿತ

Volume XXIV Part I

ANNALS
OF
ORIENTAL RESEARCH

UNIVERSITY OF MADRAS

Dr. K. KUNJUNNI RAJA
(*Editor-in-chief*)

1972

నా మతము గొప్పది. నా జాతి గొప్పదను దురహంకారము విడువుడని కోరెను. జ్ఞానహీనులై మత పిచ్చిలో పడి, కూడు పెట్టుచున్న బ్రతికున్న బసవని హింసించుచు "రాతి బసవని రంగుగా మ్రొక్కు" "బసవ భక్తులెల్ల పాపులు తలపోయ" అని చెప్పెను. యజ్ఞ యాగాదుల పేరుతో ఆనాటి బ్రాహ్మణులు చేయుచున్న దుర్మార్గమును దుయ్యపట్టెను. సమాజములో అట్టడుగున పడియున్న ప్రజానీకమునకు చదువు, సందెలు నేర్పి ముందుకు తీసుకవచ్చుటకు ప్రయత్నించిన బ్రాహ్మణులే ప్రజల యొక్క సమస్త గౌరవములకు అర్హులనెను.

బ్రాహ్మణులకు సకల భాగ్యంబులీ వచ్చు
గౌరవింప వచ్చు గోరి వారి
జ్ఞాన మొసగి జనుల గడ నేర్ప గలిగిన,"

అని షరతు పెట్టినాడు.

వేమన ఏకేశ్వరోపాసకుడు. ఆ దేవుడు, ఈ దేవుడు, ఈ మతము, ఆ మతము అను ప్రత్యేక విశ్వాసము లేవి అతనికి లేవు. అన్ని మతములలో చెప్ప బడ్డ ధర్మ మొక్కటే. దేవుడొక్కడే అని అత్యంత మనోహరముగా చెప్పిన ఈ పద్యమును చూడనగును :

"పశుల వన్నె వేఱు పాలేక వర్ణమౌ
పుష్ప జాతి వేఱు పూజయొకటి
దర్శనములు వేఱు దైవంబ దొక్కటి."

ఇది వేమన నిజ రూపము. మానవత్త్వమే ఈతని మతము. మానవ సమస్యలే ఈతని సమస్యలు. వాని పరిష్కార మార్గముల అన్వేషించుటయే ఈతని జీవితాశయము.

ŚABDAMAṆIDARPAṆA

(*Continued from A.O.R Volume XXIV - Part I*)

TRANSLATED BY
DR. A. SHANKER KEDILAYA, M.A., B.T., Ph.D.

CHAPTER VI

KANNADA VERBAL ROOTS AND THEMES

(TADDHITA)

324. (a) *bisaḍu* (see 308), (b) *bisuḍu*, (c) *hōgaḍu* (*hōgu* + *aḍu*), (d) *iḍaḍu* (*iḍu* + *aḍu*)—*pramadatyajanē* to throw away madly, etc.

325. **aḷkajambaḍu—asūyyē* to envy.

326. **karuviḍu* (*karu* + *iḍu*)—*lēpyakarmaṇē* to mould, etc.

327. **tiṭṭaviḍu* (*tiṭṭa* + *iḍu*)—*citraprārambhē* to delineate, etc.

328. **ubbasambaḍu* (*ubbasam* + *paḍu*)—*utsāhanigrahē* (o.r. *ucchvāsanigrahē*) to become asthmatic.

329. **dāḻiḍu* (*dāḻi* + *iḍu*)—*dūradhāvanē* to rush far, etc.

330. **gōḻiḍu* (*gōḻu* + *iḍu*)—*ākrōśadhvanau* to roar, to howl.

331. **ūḷiḍu* (*ūḷ* + *iḍu*)—*jambukasvanau* to howl as a jackal.

332. **meyviḍu* (*mey* + *biḍu*)—*nihśaṅkatāyām* to be without hesitation, be fearless.

333. **kūgiḍu* (*kūgu* + *iḍu*) — *uccairdhvanau* to cry aloud.

334. **bāyviḍu* (*bāy* + *biḍu*) — *dainyē* to grow low-spirited, etc.

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* These are combinations with two words.

335. **bekkasambaḍu* (*bekkasam* + *paḍu*) — *vismayē* to be surprised.

336. **poḍamaḍu* (*poḍa* + *maḍu*) — *namaskārē* to make obeisance.

337. **talemaḍu* (*tale* + *maḍu*) — *śirassandhānē* to join heads (o.r. *talevaḍu*).

338. **rūpiḍu* (*rūpu*+*iḍu*) — *krōdhanirdēśē* to indicate anger or passion.

339. **kāpiḍu* (*kāpu* + *iḍu*) — *samrakṣaṇē* to protect

340. **bērpaḍu* (*bēṟe* + *paḍu*) — *viviktē* be separated ; *vivarē ca* to be spread out, etc.

341. **nērpaḍu* (*nēr* + *paḍu*) — *samślēṣē* to be united etc.

342. *oḍḍu* — *pratīkārē* to counteract, oppose ; *vyūhē ca* a mass, etc.

343. *hinḍu* — *muṣṭiniṣpīḍanē* to squeeze out with the fist (o.r. *niṣpīḍanē*) *gōsamūhē ca* a herd of cattle.

344. *civuḍu* — *nakhacchēdē* to cut off with the nails.

345. *kaimāḍu* (*kai* + *māḍu*) — *śastrasañcālanē* to brandish a weapon ; *vyavahāramaulya-saṅkētanē ca* to fix the price in bargaining, etc.

346. *baymāḍu* (*bāy* + *māḍu*) — *pratijñāyam* to assert, etc.

347. *koṟacāḍu* (*koṟacu* + *āḍu*) — *marmōdghāṭanavacanē* to speak so as to reveal a secret, etc.

348. *ṟōḍāḍu* (*ṟōḍu*+ *āḍu*) — *vikritāṅgāpahasanē* to deride with grimaces, etc.

349. *oḍe* — *sphōṭanē* to break ; *dravyē ca* a broken piece.

350. *poḍe* — *praharaṇē* to strike : *kukṣau ca* the belly.

* These are combinations with two words.

351. *seḍe* (o.r. *siḍe*) — *āsthaulyē* to increase ; *rasadhānyā-karṣaṇapātrē ca* a vessel for the reception of liquids and corn.

352. *keḍe* (o.r. *kiḍe*) — *patanē* to fall.

353. *aḍe* — *aṅguliprahararaṇē* to strike or throw with the finger ; *pañcakārukakarmadāhau ca* a piece of wood used by artisans.

354. *paḍe* — *upārjanē* to acquire ; *balē ca* an army.

355. *kaḍe* — *mathanē* to churn ; *avasānē ca* end, termination.

356. *taḍe* — *kālakṣēpē* to delay.

357. *toḍe* — *sammārjanē* to wipe, etc. ; *aṅgē ca* the thigh.

358. *naḍe* — *gamanē* to walk.

359. *kaṭṭuvaḍe* (*kaṭṭu* + *paḍe*) — *manōnirōdhē* the mind to be fettered, etc.

360. *mogambaḍe* (*mogam* + *paḍe*) — *anunayē* to be polite etc.

361. *jēvaḍe* (*jē* + *paḍe*) — *siñjiniprahararaṇē* to twang a bow-string (o.r. *jēvoḍe*).

8. VERBAL ROOTS ENDING IN *ṇ*

362. *maṇi* — *namanē* to bow ; *bhayaratnayōh* fear ; a gem.

363. *kuṇi* — *nartanē* to dance.

364. *tiṇi* — *sankīrṇē* to be mixed together, etc.

365. *taṇi* — *triptau* to be satisfied.

366. *aṇe* — *sparśanē* to come in contact with (o.r. *aṇi*).

367. *uṇ* — *bhōjanē* to take a meal.

368. *kāṇ* — *darśanē* to see.

369. *māṇ* — *nivāraṇē* to cease, etc.

370. *pūṇ*—*pratijñāyām* to promise, to assent, etc.

371. *paṇ* (*paṇṇu*)—*sajjīkaraṇē* to make ready; *phalē ca* a ripe fruit.

372. *aṇe* (see 366)—*aṅgulipraharaṇē* to strike or propel with the finger; *jalapratibandhanē ca* a water-dam.

373. *soṇe*—*aṅgulipraharaṇē* to strike with the fingers, etc.

374. *peṇe*—*miśrabandhanē* to unite miscellaneous things, twist, etc.; *samyōgē ca* to be joined together.

375. *seṇe*—*krōdhē* to be angry.

376. *noṇe*—*gilanē* to swallow.

377. *toṇe*—*śaṭārthē* to cheat.

9. VERBAL ROOTS ENDING IN *t*

378. *ottu*—*ākramaṇē* to press, etc. *nadītīrē ca* the bank of a river.

379. *suttu*—*vēṣṭanē* to surround.

380. *muttu*—*nirōdhāvaraṇē* to cover so as to obstruct, hem in; *mauktikē ca* a pearl.

381. *kettu*—*spandanē* to quiver.

382. *kuttu*—*ghātanē* to strike, beat.

383. *kettu*—*tanūkaraṇē* to make thin, chip.

384. *tuttu*—*kabalanē* to take by mouthful.

385. *pattu*—*samślēṣē* to be in contact; *kalaha-saṅkhyayōḥ* a fight; the number 10.

386. *battu*—*nirdravē* to lose wetness, dry up.

387. *bittu*—*bījasthāpanē* to put seeds, sow: *bījē ca* a seed.

388. *pottu*—*agnipaṭūkaraṇē* to be kindled, etc., *atipakvannē ca* to be burnt, as rice, etc.

389. *tē*—*apasaraṇē* to move off, go away, etc.

390. *tō*—*ārdravakaraṇē* to make wet; to be wet.

10. VERBAL ROOTS ENDING IN *d*

391. *hadi*—*khananavivaraṇē* to uncover by digging, etc.

392. *pudi*—*acchādanē* to be covered; *dvārapārśvē ca* the side of a door.

393. *gudi*—*pādabandhanē* to tie the feet.

394. *midi*—*musalakriyayām* to work with the pestle, to pound; *ghāta-mardanayōḥ* to kill, to grind.

395. *kudi*—*santāpē* to boil, etc.

396. *kādu*—*yuddhē* to fight.

397. *mōdu*—*tāḍanē* to strike.

398. *ōdu*—*paṭhanē* to read.

399. *ūdu*—*śvāsapraharaṇē* to strike with the breath, to blow.

400. *urdu*—*sannighriṣṭē* to rub; *māṣē ca* a kind of pulse.

401. *gurdu*—*muṣṭitāḍanē* to strike with the fist.

402. *tirdu*—*rijūkaraṇē* to make straight or right.

403. *bardu*—*maraṇē* to die.

404. *pordu*—*samīpē* to be near.

405. *aḻdu*—*jalamagnē* to sink under water, dive (o.r. *āḻdu*).

406. *taḷdu*—*dharaṇē* to hold, etc.

407. *moḷdu*—*atikramaṇē* to transpass, transgress.

408. *temaḷdu*—*cayanē* to amass.

409. *sēndu*—*jalaniṣkramaṇē* to draw up water.

410. *nāndu — dravīkaraṇē* to liquefy.

411. *hondu — maraṇē* to die.

412. *sundu — maithunē* to lie with; *śayanē ca* to lie dow

413. *nandu — vināśē* to perish; *gatatējasi ca* to lose one's splendour.

414. *mandu — pratiṣēdhē* to stop (o.r. *prasiddhē*).

415. *ondu — sammēlanē* to be united; *saṅkhyāyām ca* th number one.

416. *kandu — gatakāntau* to lose one's lustre: *pēṣaṇāgraśil yām ca* the top-stone in grinding.

417. *kundu — kṣayē* to decrease; *paśurōgē ca* a disease cattle.

418. *mundu — purassaraṇē* to go before; *agrē ca* the front,

419. *ode — pādaprahāraṇē* to strike with the foot.

420. *hode — ācchādanē* to cover; *śarakōśē ca* an arrow-hol quiver.

421. *tade — tāḍanē* to strike.

422. *sade — īṣaccūrṇē* to crush a little or slightly, to squash

423. *pade — ipsāyām* to desire.

424. *mudu — vriddhau* to grow old, etc.

425. *mode — muñjātriṇē* the grass Saccharum munja (not i all Mss.).

11. VERBAL ROOTS ENDING IN *n*

426. *muni — krōdhē* to be angry, *tapasvini ca* an ascetic.

427. *kuni — ākuñcanē* to bend (v. i.); *vakrabhūmau* c crooked or bent ground.

428. *hani — bindupatanē* to fall in drops.

429. *nān — ārdrabhāvē* to become wet.

430. *bān — kulālakaraṇē* to do the work of a potter; *ākāśa-gomayapiṇḍapuñjayōh* the sky; a heap of cakes of cow-dung.

431. *ān — dhāraṇē* to hold.

432. *nōn — vratācaraṇē* to perform a vow.

433. *sīn — kṣutakaraṇē* to sneeze.

434. *kūn — ānamē* to bend.

435. *pēn* (o.r. *hēn*) — *yūkasamriddhau* lice to increase.

436. *īn — tiryakprasavē* to bring forth, as cattle and other beasts.

437. *tin — khādanē* to eat.

438. *en — bhāṣaṇē* to say.

439. *nene — smaraṇē* to remember.

440. *nane — ārdrabhāvē* to became wet; *puṣpakuṭmalē ca* a flower-bud.

441. *tone — āndōlanē* to swing backwards and forwards.

442. *kone — svīkritārthavardhanē* to succeed in one's adopted cause; *agrē ca* point, top.

443. *one — śūrpakaraṇē* to winnow.

444. *nō — vyathanē* to suffer pain.

12. VERBAL ROOTS ENDING IN *p*

445. *pū — puṣpasambhavē* to bloom; *puṣpē ca* a flower.

446. *parepu — prasārē* to spread (o.r. *parapu*).

447. *nerepu* (o.r. *nerapu*) — *saṅgrahē* to collect.

448. *tirupu — bhramaṇē* to turn round.

449. *uripu* (o.r. *urupu*) — *agnibādhē* to cause to bur
or flame.

450. *muripu* — *muṣṭibhramaṇē* to whirl the fist.

451. *taṇipu* — *triptau* to satisfy.

452. *pōpu* — *āsannagamanē* to be zealously active in goin
(cf. 91).

453. *maḍipu* — *maraṇakaraṇē* to kill.

454. *keḍapu* — *patanē* to make fall (o.r. *keḍepu*, *kiḍipu*).

455. *koḍapu* — *karavikīrṇē* to scatter about with the hand

456. *salapu* — *rakṣaṇē* to preserve, to protect, etc.

457. *iḷipu* — *adhahsthānē* to cause to descend, to lower.

458. *gaḷapu* — *bahubhāṣaṇē* to chatter.

459. *kaḷipu* — *anugamanē* to send after.

460. *tiḷipu* — *krōdhōtsarjanē* to abandon one's anger.

461. *aḷipu* — *lōpatvē* to destroy.

462. *uḷipu* — *śēṣakaraṇē* to let remain.

463. *appu* — *āliṅganē* to embrace; *udakē ca* water.

464. *oppu* — *saundaryē* to be beautiful; *aṅgīkārē ca* t
agree to, etc.

465. *soppu* — *nivāraṇē* to keep off, etc.

466. *tappu* — *skhalanē* to slip, to err.

467. *ṟeppu* — *praharaṇē* to strike.

468. *kappu* — *khananē* to dig.

469. *kuppu* — *puñjīkaraṇē* to heap together; *rōgabhēdē c*
a kind of disease.

13. VERBAL ROOTS ENDING IN *b*

470. *bī* — *avasānē* to end, perish.

471. *nambu* — *viśvāsē* to trust.

472. *tumbu* — *pūraṇē* to become full; *vrinta-jalapraṇālyōh* the foot-stalk of a flower, leaf or fruit; a flood-gate, etc.

473. *timbu* — *pūraṇē* to fill.

474. *āmbu* — *śōṣaṇē* to dry; *śarē ca* an arrow.

475. *nāmbu* — *ālasyē* to be idle.

476. *alambu* — *jalakṣālanē* to wash with water.

477. *taṟumbu* — *gatistambhē* to stop; *śilōdvahanadārau ca* a wood for lifting stones, a lever.

478. *kaṟumbu* — *asūyē* to envy.

479. *uṟumbu* — *yuddhakramaṇagamanē* to march, march against.

480. *asumbu* — *sañcālanē* to shake.

481. *kalumbu* — *kaluṣīkaraṇē* to make turbid.

482, 483. *nigumbu*, *nilumbu* — *puñjīkaraṇē* to amass.

484. *tubbu* — *cōrasūcanē* to inform against a thief; to be detected as a thief; *tallañcē ca* the state of being found out or detected.

485. *gerbu* — *maithunē* to have sexual intercourse.

486. *parbu* — *vistārē* to spread.

487. *korbu* — *samriddhau* to increase, to fatten.

488. *urbu* — *utsāhōdvartanayōh* to become full of effort, etc.; to rise or swell.

489. *jarbu* — *ākramaṇadhvanau* to scold, etc. (o.r. *āgrahadhvanau*).

490. *tarbu* — *āślēṣē* to embrace.

491. *eḷbu* — *utsarpaṇē* to rise.

492. *bē* — *dāhē* to be burnt up.

493. *bā* — *śōbhē* to swell.

14. VERBAL ROOTS ENDING IN *m*

494. *mī* — *snapanē* to bathe.

495. *kemmu* (*kimmu*) — *kāsē* to cough.

496. *kammu* — *dantasvāsē* breath to be fragrant (o.r. *dantasvānē, gandhaśvāsē*).

497. *kummu* — *musalakriyāyām* to work with a pestle, to pound.

498. *ommu* — *anuvartanē* to assent, etc.

499. *cimmu* — *yugāṅgulivimōcanē* to discharge by means of the fingers, *śastrakriyāyām ca* to brandish a weapon.

500. *hammu* — *rajjukriyāyām* to make or twist a rope.

501. *nemmu* — *pṛiṣṭasthāpanē* to lean on, etc.

502. *aṇmu* — *pauruṣē* to be strong.

503. *poṇmu* — *udgamanē* to rise, appear.

504. *uṇmu* — *udgatau* to rise.

505. **kaygaṇmu* (*kayge* + *aṇmu*) — *atikramaṇē* to overstep.

506. **karegaṇmu* (*karege* + *aṇmu*) — *kūlātikramaṇē* to overstep the boundary.

507. *name* — *guruyāpyē* to become insignificant in bulk, *dāridrē ca* to become poor.

508. *same* — *nirvahaṇē* to be made ready, etc., *niśśēṣē ca* to wear away, be consumed.

509. *mē* — *tiryakkhādanē* to eat as beasts do, to graze.

* These are combinations with two words.

15. VERBAL ROOTS ENDING IN *y*

510. *poy* — *tāḍanē* to strike.

511. *bay* — *nikṣēpē* (o.r. *vikṣēpē*) to put aside.

512. *gey* (also *key*, as would appear from the compounds 523, 524, 529, 530, 531) *śilpē* to perform manual or machanical art.

513. *ney* — *vastrakriyāyām* to weave; *ghritē ca* clarified butter, ghee.

514. *koy* — *lavanē* to cut, reap.

515. *uy* — *niyāmē* to restrain.

516. *āray* — *anvēṣaṇē* to search.

517. *suy* — *ucchvāsē* to breathe, sigh.

518. *toy* (o. r. *tuy*) — *sārdratvē* to become wet.

519. *kāy* — *phalōtpattau* fruit to grow; *kōpē ca* to grow angry.

520. *āy* — *viralavastvākarṣaṇē* to pick up single things, select; *āyuṣyē ca* age.

521. *pāy* — *laṅghanē* to pass over.

522. **manamboy* (*manam* + *poy*) — *samagracēṣṭāyām* to be replete with activity.

523. **kaḍu-key* — *tīvratvē* to hasten.

524. **oḷa-key* — *antaḥkriyāyām* to do or to put inside, etc.

525. **taḷpoy* (*taḷ* + *poy*) — *pratihatē* to be obstructed, to hinder.

526. **kaygāy* (*kay* + *kāy*) — *samrakṣaṇē* to protect.

527. **tuḷilgey* (*tuḷil* + *gey*) — *namaskārē* to make obeisance.

* These are combinations with two words.

528. **kaygey* (*kay+gey*)—*bhūṣaṇōdvahanē* to trim, to adorn.

529. **embu key* — *anumatē* to assent.

530. **imbu key* — *sthānasaṅgrahē* to seize a place.

531. **appu key* — *aṅgīkaraṇē* to agree, consent.

532. **kayvoy* (*kay+poy*) — *pratijñāyām* to agree, assent; *tāḍanē ca* to clap the hands.

16. VERBAL ROOTS ENDING IN *r*

533. *sari* — *palāyanē* to go backwards, flee; *sāmyē ca* equality.

534. *suri* — *galanē* to drop.

535. *biri* — *sphuṭanē* to burst.

536. *ari* — *krintanē* to cut, cut off; *śatrau ca* an enemy.

537. *kiri* — *vapanē* to shave: *tantu granthi varāhayōh* a knot in thread; a hog.

538. *muri* — *vakrabhāvē* to be bent, grow crooked.

539. *hari* (o. r. *pari*) — *dhāvanē* to run, flow.

540. *uri* — *dahanē* to burn; *taruviśēṣē ca* a kind of tree.

541. *kari* — *atidāhē* to be burnt, to cinder, be charred; *gajē ca* an elephant.

542. *huri* — *nirdravakaraṇē* to make dry, parch.

543. *jari* — *tīrapatanē* to slide or slip down, as a bank.

544. *nimir* — *prasāraṇē* to extend, become straight.

545. *amar* — *gātraślēṣē* to be closely united, be linked to.

546. *bemar* — *svēdabhāvē* to be in perspiration.

547. *timir* — *tvaṅmalavisarjanē* to do away with filth or excretion of the skin.

* These are combinations with two words.

548. *aḍar* — *ārōhaṇē* to ascend, climb.

549. *toḍar* — *bandhanē* to be bound; *birudaśriṅkhalāyām ca* a chain of honour.

550. *bidur* — *aśriṅkhalāyām* to unite.

551. *poḍar* — *sphuraṇē* to tremble.

552. *adir* — *kampanē* to tremble.

553. *bidir* — *vikīrṇē* to be scattered, spread out. *vēṇau ca* a bamboo.

554. *udir* — *patanē* to fall down from above.

555. *alar* — *vikasanē* to open, blossom; *puṣpē ca* a flower.

556. *malar* — *parāṅmukhē* the face to be turned or averted; *puṣpē ca* a flower.

557. *pōr* — *mallayuddhē* to wrestle; *bilē ca* a hole.

558. *sār* — *samīpāgamanē* to come or go near.

559. *nēr* — *krintanē* to cut, cut off.

560. *pār* — *samayānvēṣaṇē* to search for a time or occasion, look for.

561. *gōr* — *jālakaraṇē* to catch with a net, fish.

562. *sēr* — *sānumatē* to agree with.

563. *kūr* — *snēhē* to be attached to.

564. *bār* — *carmavallīkaraṇē* to cut leather lengthwise or in straps; *drava-dravyanirmuktau* to set free a liquid, pour out.

565. *sōr* — *galanē* to drop, *garvahīnē ca* to become free from pride.

566. *kār* — *khādanē* to bite; *jaladāgamē ca* the coming of clouds, the rainy season.

567. *hīr* (o. r. *pīr*) — *rasāsvādanē* to suck a liquid; *bhūṣaṇē ca* an ornament.

568. *ār* — *uccairdhvanau* to cry aloud; *halānvita vriṣa, bhayugmē* a pair of oxen yoked to a plough; *dārubhēdē ca* a frame put on the neck of cattle when training them.

569, 570, 571. *konar, cigur, taḻir* — *pallavōtpattau* to sprout.

572. *kanar* — *apakvarasē* the taste of something unripe to exist.

573. *osar* — *sravaṇē* to ooze.

574, 575. *kisur, asur* — *asahyabhāvē* to be of an intolerable nature or very disagreeable.

576. *usir* — *bhāṣaṇē* to speak.

577. *kasar* — *galakaṇḍūtau* to scratch the throat, to be astringent to the taste.

578. *pasur* — *haritabhāvē* to be green.

579. *tagar* — *gatibandhanē* to stop; *ajabhēdē ca* a he-goat.

580. *bigur* — *bhayē* to fear.

581. *ir* — *sthāyībhāvē* to be, to stay.

582. *tar* — *ānayē* to bring.

583. *bar* — *āgamanē* to come.

584. **eḻtar* (*eḻ* + *tar*), *eylar* (*ey* + *tar*), **sārtar* (*sār* + *tar*) — *samīpāgamanē* to come near.

585. *pore* — *pōṣaṇē* to nourish; *upasargē ca* nearness.

586. *nere* — *samyōgē* to be united; *pārśvē ca* proximity, neighbourhood.

587. *are* — *pēṣaṇē* to grind; *ardhē ca* half.

588. *ore* — *karṣaṇē* to draw.

* These are combinations with two words.

589. *kare* — *āhvānē* to call; *vastradaśāpanagōkulēṣu* the border of cloth; green black-pepper; a herd of kine (?)

590. *tore* — *stanyē* milk to come to breast.

591. *kore* — *nidrāṅgadhvanau* to snore.

592. *ere* — *yacñāyām* to beg; *bhūviśēṣatiryaggrāsayōh* a kind of black soil; food for animals.

593. *pare* — *prasāraṇē* to extend; *kalyē ca* to dawn (cf. 446)

594. *bare* — *vilēkhanē* to write.

595. *mure* (o. r. *more*) — *bhramarādi ninadē* to sound as a black bee and other insects; *kinnari kriyāyām* to sound as a lute.

596. *kere* — *nakhakriyāyām* to scratch with the nails.

597. *miḻir* — *luṭhanē* to move about.

598. *taḻar* — *calanē* to move.

599. *aḻur* — *āvaraṇē* to cover.

600. *taḻir* — *pallavōtpattau* to sprout.

601. *kiḻir* — *hayadhvanau* to neigh.

602. *beḻar* — *dhāvalyē* to become white or bright.

603. *keḻar* — *vijrimbhaṇē* to expand, yawn.

604. *miḻir* — *samriddhau* to increase.

605. *kuḻir* — *rijubhēdē* to bend, sit down; *haimē ca* to be cool or cold.

17. VERBAL ROOTS ENDING IN *la*

606. *male* — *auddhatyē* to be puffed up; *vanē ca* a forest.

607. *kele* — *utsāhadhvanau* to shout with energy or for joy.

608. *ole* — *āndōlanē* to be in a swinging motion; *aśmantakē ca* a fire-place.

609. *ale—paribhāva-lōlanayōḥ* to slight, disgrace, to shake, be unsteady.

610. *aṇḍale — āsannapīḍanē* to oppress, harass.

611. **kaṇmale* (*kaṇ* + *male*) — *cittasphuraṇē* to flash on the mind.

612. *pol — syūtē* to sew.

613. *kicikil — hēṣitē* to neigh.

614. *kukil — kōkilasvanē* to sound as a cuckoo; *pakṣibhēdē ca* the cuckoo.

615. *oṟal — snēhē* to love.

616. *neṟal — niśceṣṭāvalambanē* to hang down motionless or powerless; to faint.

617. *kaḷal — tanutvē* to be thin; *takra-mañjīrayōḥ* butter-milk mixed with water; a foot-ring, anklet.

618. *aval — musalakriyāyām* to work with the pestle, to pound, *cipiṭakē ca* grain flattened after boiling.

619. *baḷal — śrāntau* to be weary.

620. *toḷal — bhramaṇē* to whirl round, to wander about.

621. *aḷal — duhkhē* to sorrow, to grieve.

622. *eḷal — ālambanē* to hang down, be pendent.

623. *piḷil — hastōnmuktau* to let loose from the hand.

624. *maral — parāṅmukhē* the face to be turned or averted; to turn backwards; *puṣpē ca* a flower.

625. *aral — vikāsē* to open, blow; *puṣpē ca* a flower.

626. *kanal — krōdhē* to be angry.

627. *onal — apahasanakrōdhē* to be in scornful wrath, in wrath which knows no smile.

* Though *Keśirāja* has given this under verbal roots, this verb is a combination of two words, *kaṇ* (eye) and *male* (to oppose).

628. *naral — vēdanādhvanau* to groan, moan.

629. *maḍal — vallivriddhau* to spread out or run as a creeper.

630. *siḍil — vikīrṇē* to be scattered; *mēghavahnau ca* the fire of clouds, a thunderbolt.

631. *taḷal — śākhāmukhē* to bud, shoot as branches.

632. *eḷe-taḷal — pallavaprāptau* to get sprouts or shoots.

633. *jōl — ālambanē* to hang down, be suspended.

634. *kol — himsāyām* to kill.

635. *sal — sthānapravēśē* to enter a place, to enter; *samākhyātau ca* to be famous.

636. *nil — gatimuktau* to cease from walking, stand.

637. *bil — vikrayē* to sell; *kōdaṇḍē ca* a bow.

638. *kal — abhyāsē* to learn; *pāṣāṇē ca* a stone.

639, 640. *jigil, pagil — snigdhasaṅklēṣayōḥ* to be sticky, gummy; to suffer distress.

641. *taṟisal — niścayē* to be ascertained, settled.

642. **baḷisal — anugamanē* to follow.

643. *sōl — parājayē* to lose, be defeated.

644. *sāl — riṇē* to get into debt; *sasyapaṅktau ca* a corn-row, furrow.

645. *pōl — sadriśyē* to resemble.

646. *nūl — tantukaraṇē* to make thread; *tantumātrē ca* thread.

647. *nēl — ālambanē* to be suspended, to hang.

648. *pēl — malavisarjanē* to void excrement: *malē ca* excrement.

* This is a compound of two words: *baḷi* (near) + *sal* (to go).

18. VERBAL ROOTS ENDING IN *va*

649. *avi — nigūhanē* (o.r. *gūhanē*) to cover, hide.

650. *kavi — ācchādanē* to cover; *kavau ca* a poet.

651. *savi — khādanaparīkṣāyām* to test by eating, to taste.

652. *tivi — muṣṭipraharaṇē* to strike with the fist.

653. *tavu — kṣayē* to decrease, to waste away.

654. *odavu — samriddhau* to thrive.

655. *ōvu — pālanē* to guard, protect.

656. *sīvu — bhūṣaṇē* to adorn.

657. *tīvu — pūraṇē* to fill; to become full.

658. *eḷavu — apamarjanē* to remove by wiping or rubbing.

659. *garavu — sarvākarṣaṇē* to draw the whole towards one's self.

660. *taḍavu — hastānvēṣaṇē* to seek with the hands, grope; *stimitabhāvē ca* to stop.

661. *aḷvu — dahanātikramaṇē* burning to go beyond the proper limit.

662. *taḷvu — kālakṣēpē* to delay.

663. *eḷavu — vidhīkaraṇē* to order, to arrange.

19. VERBAL ROOTS ENDING IN *sa*

664. *husi—anritē* to be false, to lie.

665. *nasi—jīrṇē* to decay; *naṣṭacēṣṭāyām ca* to have become motionless or insensible.

666. *basi—galanē* to drip; *śatadaṇḍamadhyayōḥ* to be sharpened; the middle or tongue of a balance.

667. *kusi—kṣīṇatvē* to sink, give way; *kavāṭaśalākāyām ca* the knob-like pin of a door.

668. *hasi—kṣudhāyām* to hunger; *dravadravyē ca* a green, fresh, moist substance.

669. *kisi—vikasanē* to open.

670. *sasi—sasyādyutpāṭanē* to pull out as corn; *sasyē ca* corn, a young plant.

671. *bisu—āvartanē* to turn round.

672. *pāsu—astaraṇakriyāyām* to lay, spread out; *talpē ca* a bed.

673. *sūsu—parityāgē* to quit, let go.

674. *asu—ūrdhvavimōcanē* to release from above; *vrikṣabhēdē ca* the sāl tree.

675. *masu—malīmasē* to become dirty; *jarāyau ca* the after-birth.

676. *hēsu—jugupsāyām* to feel aversion.

677. *bāsu—purīṣōtsargē* to void excrement.

678. *kisu—kriśīkaraṇē* to make thin; *karṇapatrē ca* ear-leaf.

679. *mūsu—āghrāṇē* to smell.

680. *pūsu—vilēpanē* to besmear, plaster; *apānavāyau ca* to fart.

681. *īsu—jalōttaraṇē* to cross water in swimming; *śakaṭāṅga-dōha* part (the shaft) of a cart; to yield, to permit.

682. *hūsu—adhōvāyau* to break wind downwards, fart.

683. *kāsu—dāhē* to make hot, to heat; *vivarē ca* detail (the smallest copper coin).

684. *kōsu—sūtrapravēśē* to cause to thread.

685. **kayvīsu* (*kay*+*bīsu*) — *raṇāramba-hastasūcanayōḥ* to begin fighting by flourishing the hands; to give a sign with the hand.

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* This is a compound of two words: *kay* (hand) + *bīsu* (to swing).

686. *arasu—anvēṣaṇē* to search.

687. *marasu—acchādanē* to conceal, hide.

688. *turisu—kaṇḍūtikarṣaṇē* to scratch what itches.

689. *mogasu—udyōgārambhē* to begin, to exert one's self.

690. *uḷisu—sahanē* to bear, endure.

691. *eḷasu—icchāyām* to desire.

692. *baḷasu—bhramaṇa-kañcukāṅgayōḥ* to go round; a coat of-mail.

693. *berasu, kalasu—sammiśrē* to mix or be mixed.

694. *aḍasu—gāḍhapravēśē* to enter closely or firmly.

695. *alasu—ālasyē* to become tired or fatigued.

696. *seṇasu—īrṣāyām* to envy.

697. *orasu—gharṣaṇē* to rub.

698. *isu—śaravimōcanē* to shoot, as an arrow.

699. *bisu—lōhasandhānē* to put metals together, solder.

700. *pasu—vibhajanē* to divide; *jīvadhanē ca* living wealth, cattle.

701. *kose—nidhuvanakaraṇē* to have sexual intercourse; *vāhārōhabhēdē ca* a sort of mounting or riding a horse.

702. *pose—rajjukriyāyām* to make rope, twist; *manthadaṇḍē ca* churning-stick.

703. *bese—garvē* to be proud; *kārpāsacāpē ca* a bow for (dressing) cotton.

704. *nese—utpavanē* to be purified.

705. *mase—gharṣaṇē* to rub, wheat; *svalpakṣatē ca* a slight wound.

706. *ese—śōbhāyām* to shine.

707. *ose—prasannē* to be delighted.

saṃskṛitakṛidantē svayaṃkartari isu bhavati.

Verbs formed from Saṃskṛita noun (*kṛit*) by means of *isu* in which the subject is doing or experiencing something itself.

708. *citrisu—rūpādilēkhanē* to draw a picture.

709. *sūtrisu—mānasūtrasthāpanē* to place a measuring line.

710. *garjisu—bhayaṅkaradhvanau* to roar.

711. *tarjisu—nivāraṇē* to keep off.

712. *mudrisu—aṅgīkaraṇē* to agree to, to assent.

713. *bhadrisu—muṇḍanakriyāyām* to shave.

714. *varṇisu—stōtrē* to praise.

715. *ghūrṇisu—vijṛimbhaṇē* to gape, expand.

716. *śikṣisu—niyamē* to restrain, subdue.

717. *vāḷisu, mēḷisu—saṃyōgē* to be joined.

718. *rakṣisu—pālanē* to protect.

719. *rājisu—śōbhāyām* to shine.

720. *pūjisu—arcanavidhau* to worship, adore.

721. *vartisu—vartanē* to be occupied.

722. *kīrtisu—varṇanē* to praise.

723. *nīrājisu — ārātrikakriyāyām* to wave lamps before a person or idol.

724. *yōjisu—anumatē* to assent to.

725. *jēṅkarisu—praśaṃsāyām* to praise.

726. *māṅkarisu* (o.r. *mākarisu*)*—avajñāyām* to surpass.

727. *śāsisu—śikṣāyām* to teach, train.

728. *vāsisu—āghrāṇē* to smell.

729. *niyāmisu—ājñāpanē* to command.

730. *abhinayisu—anukaraṇē* to imitate, represent.

731. *rañjisu—śōbhāyām* to shine.

732. *puñjisu—rāśau* to heap.

733. *rañjisu—rāgē* to paint.

734. *bhañjisu—apamānē* to dishonour.

735. *udāharisu—kathanē* to relate.

736. *carayisu* (o.r. *cariyisu*)—*bhramaṇē* to walk about.

737. *varayisu* (o.r. *variyisu*)—*svīkārē* to adopt, make one's own.

738. *kōpisu—amarṣē* to become angry.

739. *sthāpisu—nyāsakaraṇē* to put down, place.

740. *sañcisu—saṅgrahē* to collect.

741. *vañcisu—apalāpē* to conceal, deny.

742. *ramisu—krīḍāyām* to enjoy carnally.

743. *gamisu—gamakritē* (o.r. *gamakatvē*) to go.

Karṇāṭē svayam kartrika—hētukartrikayōrapi isu bhavati

Verbs formed from Kannada themes by means of *isu* in which the subject is doing or experiencing something itself, or causes something to happen.

744. *ālisu—ākarṇanē* to listen attentively.

745. *mālisu—kaṭākṣē* to cast a side-glance; *dīrghālōkē ca* to behold for a long time.

746. *nigumbisu — saṅkīrṇarāśau* a heap to be formed of miscellaneous things.

747. *nambisu—anumōdanē* to cause, to assent.

748. *guḍiyisu* (o.r. *guḍisu*)—*puñjīkaraṇē* to make a heap.

749. *baḍisu—ōlagakriyāyām* (*vālagakriyāyām*) to serve up or cut.

750. *niṭṭisu—nirbharālōkē* to look excessively.

751. *tuṭṭisu—śaktikṣayē* strength to be diminished.

752. *ōsarisu—apādānē* to remove.

753. *bōsarisu—mithyādarē* to flatter.

754. *mukkuḷisu—gaṇḍūṣē* to rinse the mouth with water.

755. *bikkuḷisu—udgārē* to vomit.

756. *akkuḷisu—nimnakukṣau* to contract the body, *bhayē ca* to fear.

757. *nikkuḷisu — vilāsāvanamrē* to bend one's self from couquetry.

758. *jakkuḷisu—narmakaraṇē* to jest at.

759. *kuppaḷisu—rāśau* to heap.

760. *appaḷisu—āsphālanē* to flap.

761. *bittarisu — vistārē* to spread.

762. *ottarisu—udvrittāyām* to act haughtily (o.r. *udvrittau*).

763. *ummaḷisu—cintāyām* to grieve.

764. *dommaḷisu—tiryaksamūhasambhramē* to be agitated or alarmed, as a herd of cattle.

765. *kokkarisu—vibhatsarjanē* (o.r. *nirbhartsanē*) to threaten.

766. *cekkarisu* (o.r. *bekkarisu*)—*ajadhvanau* to bleat.

767. *ālisu* (cf. 744)—*paribhāvanē* to think about.

768. *sōlisu—apajayē* to defeat.

769 (a), 769 (b). *sandaṇisu, gondaṇisu — samūhē* to crowd; *bāhulyē ca* to become much or numerous.

770. *biccaḷisu—vistārē* to spread out.

771. *puccaḷisu—layē* to melt away, be destroyed.

772. *beccaḷisu—vimōhē* to become bewildered or be beguiled.

773. *ṭebbarisu—kuṇṭhīkaraṇē* to make blunt, stupid.

774. *gabbarisu—khananē* to dig.

775. *ubbarisu—pūraṇē* to swell.

776. *kurgisu—saṅkōcē* to cause to be bent.

777. *jānisu—dhyānē* to meditate.

778. *jinigisu—naṣṭacēṣṭāyām* to be or make motionless.

779. *taḍavarisu—anvēṣaṇē* (o.rs. *asauṣṭanē, sauṣṭanē* to grope.

780. *guḍuguḍisu* (o.r. *guḍiguḍisu*)*—kōpōdrēkē* to be excessively angry.

781. *cimicimisu—śabdē* to make a certain sound : *luṭhanē* ca to roll about.

782. *kadakadisu—sañcalatvē* to tremble, shake.

783. *kaḷavaḷisu—manōvaikalyē* to he agitated in one's mind.

784. *kanavarisu—nidrāvikārē* to talk in one's sleep.

785. *sairisu—sahanē* (o.r. *kṣamatvē*) to bear, forbear.

786. *sogayisu—śōbhāyām* to shine.

787. *mandayisu—sāndrātvē* to thicken.

788. *sandisu—sandhānē* to unite, join.

789. *cāḷisu—capalyē* to be unsteady.

790. *kaḍegaṇisu—avajñāyām* to disrespect.

791. *samanisu—prāptau* to be acquired.

792. *tavisu—kṣayē* to cause to decrease.

793. *avadharisu* (o.r. *avadhārisu*)*—smaraṇē* to consider.

794. *kinisu—kōpē* to be angry.

795. *hanisu—rasadānē* to present a liquid.

796. *binnavisu—vijñāpanē* to petition.

atha bhinnakartrikaprayōgē

Verbs formed of Kannada verbal themes by means of *isu* in which the agent causes something to be done or experienced by another.

797. *percisu—vardhanē* to cause to grow.

798. *bercisu—bhayē* to cause to suffer fear.

799. *māḍisu—nirmāpaṇē* to cause to perform.

800. *nōḍisu—lōcanakriyāyām* to cause to see.

801. *āḍisu—nartanavidhau* to cause to play.

802. *pāḍisu—gānē* to cause to sing.

803. *ōdisu—śāstraśikṣāyām* to cause to read, as the *śāstras*.

804. *kādisu—saṅgarakriyāyām* to cause to fight.

805. *muttisu—durgasamvēṣṭanē* to cause to encompass as a fort.

806. *ettisu—uddharaṇē* to cause to lift up.

807. *toḍeyisu—lēpyakaraṇē* to cause to smear.

808. *kaḍiyisu—khaṇḍanē* to cause to cut.

809. *aḷiyisu—layē* to cause to be destroyed.

810. *muḷiyisu—kōpē* to cause to become angry.

811. *kaṭṭisu—bandhanē* to cause to bind.

812. *oṭṭisu—puñjīkaraṇē* to cause to heap.

813. *podeyisu—āccādanē* to cause to cover.

814. *padeyisu—īpsāyām* to cause to desire.

815. *aguḷisu—khananē* to cause to dig.

816. *tegaḷisu—nindāyām* to cause to blame.

817. *bareyisu—lēkhanē* to cause to write.

818. *oreyisu—karṣaṇē* to cause to draw.

20. VERBAL ROOTS ENDING IN *ṟa*

819. *meṟe — viḍambē* to make manifest, to display.

820. *kaṟe — dōhanē* to milk; *kaḷaṅkē ca* a spot, a stain.

821. *maṟi — pōtakāyam* the young of an animal to be born (?)

822. *teṟe — anāvaraṇōdghaṭanayōḥ* to be uncovered, to open; *karē ca* tribute.

823. *neṟe — samagratvē* to become entire, full grown.

824. *maṟe — vismaraṇē* to forget.

825. *toṟe — visarjanē* to put away; *nadyām ca* river.

826. *aṟi — jñānē* to know.

827. **kacciṟi — yugalasandhānē* to join a pair.

828. **bobbiṟi* (*bobbe+iṟi*) — *maha ravē* to give a loud sound, to bawl.

829. *paṟi — vicchittau* to cut, tear.

830. *taṟi — lūnē* to clip or strip off; *khadirē ca* the Acacia Catechu tree.

831. *muṟi — mōṭanē* to break; *khaṇḍē ca* a fragment, a piece.

832. *tari* (cf. 830) — *chēdē* to cut.

833. *nuṟi — sañcūrṇē* to be powdered.

834. *paṟi* (cf. 829) — *bhūṣaṇē* to decorate.

835. *iṟi — ghātanē* to strike, stab.

836. **aḷḷiṟi* (*aḷḷu + iṟi*) — *spandanē* to tremble, shake.

837. **īḍiṟi* (*īḍu + iṟi*) — *śriṅga saṅkarṣaṇē* to rub with the horns.

838. **pāṅgaṟi* (*pāṅgu + aṟi*) — *prakāragamanē* to go in proper order.

* These are combinations with two words.

839. *eḍegiṟi* (*eḍege + iṟi*) — *sañchandanē* to be covered.

840. *ēṟu* (o.r. *ēṟ*) — *ārōhaṇē* to ascend; *kṣatē ca* a wound.

841. *mīṟu* (o.r. *mīṟ*) — *atikramaṇē* to transgress.

842-(a), 842-(b). *kēṟu — sūrpakaraṇē* to winnow — *tūṟu uddhūtau* to rouse up — *dūṟu paiśūnyē* to calumniate — *tīṟu kabaḷanē* to take mouthfuls — *sāṟu ghōṣaṇē* to proclaim; *rasārdrē ca* broth.

843. *pāṟu* (o.r. *pāṟ*) — *utplavanē* to leap up, to jump; *vahitrabhēdē ca* a kind of boat.

844. *tōṟu* (o.r. *tōṟ*) — *darśanē* to appear.

845. *kīṟu* (cf. 883, o.r. *kīṟ*)— *āgraha-pramārjanayōḥ* to rage; to rub off or away.

846. *māṟu — vikrayē* to barter, sell.

847. *kāṟu — vamanē* to vomit.

348. *nāṟu — durgandhē* to smell; *ārdrīkaraṇē ca* to make wet, moisten.

849. *pēṟu* (o.r. *pīṟu*) — *vikīryē* to scatter.

850. *tāṟu — śōṣaṇē* to become dry; dry up; *śakunē ca* an omen.

851. *ūṟu — satvē* to be, exist.

852. *kedaṟu — vikīrṇē* to scatter, dishevel.

853. *oṟe — sravaṇē* to ooze, flow; *śastrakōśē ca* the sheath of a weapon.

854. *bedaṟu — vyastē* to be agitated, alarmed.

855 *odaṟu — āsphoṭanē* to make noise by slapping or clapping the arms.

856. *gadaṟu — garjanē* to roar.

857. *samaṟu — cārukaraṇē* to make beautiful.

858. *musuṟu — sañchannē* to cover.

859. *eḍaṟu — vakrabhāvē* to be crooked; *dāridrē ca* poverty.

860-(a).
860-(b). } *aḷaṟu, peḷaṟu — bhayē* to fear.

861. *oḷaṟu — rāvē* to sound.

862. *kiḷiṟu — hayaghōṣē* to neigh as a horse (cf. 601).

863. *poṟamāṟu — palāyanē* to flee.

864. *peṟu — upalabdhau* to acquire; *prasūtē ca* to beget.

865. *tepparu — cētanakaraṇē* to animate.

866. *tiṟu — vinimayē* to barter, exchange.

867. *kiṟu — vyavadhānē* to come between.

868. *poṟu — śirōdhāraṇē* to bear on the head.

869. *eṟe — dravadravyadānē* to pour out liquids; *patitvē ca* the state of being a master.

870. *koṟe — khaṇḍanē* to cut; *dhānya bhēdē ca* a sort of grain.

871. *jaṟe — avagrahē* to be impeded (cf. 888).

872. *aṟe — svarūpabhāvē* to lose one form; *śilāyam ca* a rock slab.

873. **kaymaṟe (kay + maṟe) — vismayē* to be amazed.

874. **tege-neṟe — ākarṇāntē* to pull to its full extent.

875. *eḷcaṟu — jāgaraṇē* to awake.

876-(a).
876-(b). } *bēsaṟu, āsaṟu — ālasyē* to be weary or fatigued.

877-(a).
877-(b). } *aḷkaṟu, beḷkaṟu* (o.r. *beḷkaṟu*) — *bhayē* the fear.

878. *aḷkaṟu — prēmṇi* to love.

879. *eḷcaṟu — nidrābhāvē* to be vigilant (cf. 875).

880. *poccaṟu — sphuraṇē* to appear.

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* These are combinations with two words. *kay-maṟe = kay* (hand) *maṟe* (to forget); *tege-neṟe = tege* (to take) *neṟe* (full).

881. *āṟu — nirdravē* to dry up, become dry, *samarthatvē ca* to be able or strong.

882. *siṟu — duhkalahē* to be grieved, to grow enraged.

883. *kīṟu* (cf. *kīṟu*) — *bhayadhvanau* to cry out from fear.

884. *bīṟu — svēcchāpradānē* to give away according to one's inclination.

885. *giṟu — paribhāvanē* to conceive, think.

886. *jiṟu — bhayē* to fear.

887. *ēṟu — samagratvē* to be complete.

888. *jaṟe — ākramaṇālāpē* to speak assaultingly.

889. *beṟe — ahaṅkārabhāvē* to be arrogant.

15. VERBAL ROOTS ENDING IN *ḷa*

890. *kuḷi — khananē* to dig; *nimnabhūmau ca* a hollow.

891. *iḷi — nimnāvataraṇē* to come down, to descend.

892. *uḷi — avaśiṣṭē* to remain; *vimōcanē ca* to remain alive; *cōraprastarōpakaraṇa - gōpanēṣu kuḷam* but when meaning 'a thief,' or 'a tool,' or 'to hide,' it is written *uḷi*.

893. *aḷi — vināśē* to be ruined; *mānaśēṣarasē ca* the liquid which remains in the measure; *bhramarārthē kṣaḷam* but when meaning the black bee it is written *aḷi*.

894. *kaḷi — nidhanātidūrayōḥ* to end, to die, to go or be removed very far; *sauvīrē ca* sour gruel.

895. *baḷi — sammārjana - mārga - vaṃśēṣu* to sweep; road; race, linege; *āhvānapuruṣē ca* a man who calls or invites.

896-(a).
896-(b). } *kaygaḷi* *(*kay + kaḷi*), *asa-kaḷi* — **atikramaṇē* to surpass.

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* These are combinations of two words. *kaygaḷi = kay* (hand) *kaḷi* (to go off) *asa-kaḷi = asa* (strength) *kaḷi* (to go off).

897. *paḷi — nindāyām* to rebuke; *vastraviśēṣē ca* a certa
cloth.

898. *suḷi — bhramaṇē* (o.r. *paribhramaṇē*) to turn round
jalāvartē ca a whirlpool.

899. *tuḷi — padasaṅghaṭṭanē* to trample on.

900. *hiḷi — nirdravakaraṇē* to squeeze out; *dalanārthē* kuḷ
but when meaning 'to burst' it is *hiḷi*,
instance *hiḷḷane hiḷidudu.*

901. *kaḷe — jīrṇē* to decay, to rot; *kāyamalē ca* excreti
of the body.

902. *eḷe — ākramaṇākarṣaṇē* to draw with power, to pu
tantumātrē ca thread; *bhūvācakē kṣaḷam* but whe
meaning earth it is *eḷe.*

903. *kīḷ — utpāṭanē* to pull out.

904. *uḷ — halavilēkhanē* to make furrows, to plough.

905. *aḷ — rōdanē* to weep.

906. *aguḷ — khananē* to dig.

907. *tegaḷ — nindāyām* to rebuke, to blame.

908. *jaguḷ — apasaraṇē* to go away.

909. *pogaḷ — saṁstavanē* to praise.

910. *negaḷ — udyōga-khyātayōḥ* to engage in, to be kno
or famous; *nakrē ca* an alligator.

911. *maguḷ — nivartanē* to return.

912. **pada-maguḷ* (o.r. *pedammaguḷ*) — *parāṅmukhē* to tu
the face backward.

913. *eḷe* (c.f. *902*) — *rōdhākarṣaṇē* to lay hold of and pu
forcibly, to drag.

914-(a). } *āḷ. aguḷ — jalanimajjanē* to dive into water, to sin
914-(b). } in water; *sēvakē kuḷam* but when meaning 'servan
written as '*āḷ.*'

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* Though *Kēśirāja* has given this under verbal roots, this verb i
combination of two words; *peḍam* (backwards) *maguḷ* (turn).

915. *bāḷ — jīvanē* to live; *khaḍgē kuḷam* but when meaning 'sword' written as *bāḷ.*

916. *pōḷ — vidāraṇē* to cleave asunder, split; *khaṇḍē ca* a piece or portion; *viracanārthē ca* arranging.

917. *pūḷ — acchādanē* to cover.

918. *bīḷ — patanē* to fall; *khila kṣētrē ca* uncultivated land.

919. *ēḷ — utthānē* to rise.

920. *pāṟēḷ* (*pāṟu + ēḷ*) — *nirdhāvanē* to run away; *avamānē ca* to become contemptuous.

921. *jīṟēḷ* (*jīṟu + ēḷ*) — *dhvanivikārē* to sound strangely, to scream.

22. VERBAL ROOTS ENDING IN *ḷa*

922. *beḷe — sasyavriddhau* to grow, as corn.

923. *baḷe — pravriddhau* to grow up, to prosper, *kācabhūṣaṇē ca* a glass-ring, bangle.

924. *taḷe — dharaṇē* to obtain; *ātapatrabhēdē ṟaḷam* when meaning '*parasol*' it is written as *taḷe.*

925. *moḷe — prarōhakriyāyām* to sprout, get shoots; *ankurē ca* a shoot, a sprout.

926. *seḷe — ākarṣaṇē* to draw; *bālaśikṣādaṇḍē ca* a rod for training boys.

927. *aḷe — parimāṇē* to measure; *takrē ca* butter-milk.

928. *toḷe — prakṣālanē* to remove by washing, wash; *phala-tūlāyām ca* a division in fruits.

929. *poḷe — luṭhanē* to roll about; *nadyarthē ṟaḷam* but when meaning 'river' written as *poḷe.*

930. *kaḷe — visarjanē* to throw away; *kaḷāyām kṣaḷam* but when meaning 'lustre,' the *ḷ* is *kṣaḷa.*

931. *taḷi — sēcanē* to sprinkle; *satrē ca* a choultry for travellers; *sthūladārau ṟaḷam* but when meaning 'a thick piece of wood' it is written as *taḷi.*

932. *naḷi — namanē* to bow.

933. *caḷi — vigataprabhāvē* (o.r. *vigatabhāva*) to be depriv[ed] of power; *śītē ca* cold, coolness.

934. *muḷi — kōpē* to be angry.

935. *tiḷi — nairmalyē* to be or become clean or clear; *jñānaprasannabhāvayōḥ* to be known, to know; t[o] be pleased; *kañjikē ca* conjee water.

936. *keḷe — ākarṣaṇa* to draw towards one's self (only in one M/s.)

937. *tūḷ — avasarpaṇē* to retreat.

938. *taḷ — dhāraṇē* to bear; *vrikṣē ṟaḻam* but when mean[-]ing 'the palmyra tree' it is written as *tāḷ*.

939. *sīḷ — vidāraṇē* to cleave, split; *śakalē ca* a piece.

940. *bēḷ — havihpradānē* to offer into fire; *nivriddhau* c[a] to be without growth.

941. *nōḷ — agragamanē* to go before.

942. *ōḷ — nidhuvanē* to have sexual intercourse.

943. *ūḷ — dūrādahvānē* to call from afar.

944. *nīḷ — prasāraṇē* to extend.

945. *kaḷ — stēyē* to steal; *madyē ca* toddy.

946. *koḷ — grahaṇē* to seize, take, lay hold.

947. *muḷ — kaṇṭakē* to be irritated, etc.

948. *masuḷ — vigataprabhāyām* lustre to go away or di[s]appear, grow dim.

949-(a).}
949-(b).} *nuguḷ, nusuḷ — dvārapravēśē* to enter a door or openin[g]

950. *taguḷ — anudhāvanē* to run after.

951. *baguḷ — kurkuradhvanau* to sound as a dog, to bark; *sāraṇē ca* to suffer from dysentry.

952. *muguḷ — nimīlanē* to shut the eyelids; *kuṭmalē ca* an opening bud.

953. *suruḷ—saṅkōcanē* to contact, shrivel, *uruḷ nimnapatanē* to roll down.

954. *poraḷ — luṭhanē* to roll.

955. *sūruḷ — śapathē* to swear.

956. **kaṅgoḷ* (*kaṇ + koḷ*) — *darśanīyē* to appear.

957. **kay-koḷ — svīkārē* to adopt.

958. **ben-goḷ — anudhāvanē* to run after.

959. **dore-koḷ — prāptau* to be obtained or gained.

960. **manam goḷ — cittavimōhanē* the mind to be captured.

961. **asum-goḷ — prāṇāpaharaṇē* to take away life, to kill.

962. **baḻi-koḷ — kramasandhhānē* to put together in regular order.

963. **neṟe-koḷ — sarvasvaharaṇē* to seize all; *marmabhēdē ca* (o.r. *varmabhēdē ca*) to pierce or penetrate the vitals.

964. **mārkoḷ* (*māṟ + koḷ*) — *sammukhē* to become opposite to.

965. **olavaram-goḷ* (*olavaram + koḷ*) — *pakṣasvīkārē* to side with.

idu samastaśābdikajana manōjanita
śabdasandēhaśalyacārucumbakāyamānānūna
karnāṭakalakṣaṇaśikṣārya sukavi kēśirāja
viracitamappa śabdamaṇidarpaṇadoḷ dhātu
nirṇayamemba ṣaṣṭhamappa sandhi samāptam.

VIth Chapter Ended

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* Though *Kēśirāja* has given these words under verbal roots, these verbs are combinations of two words.

Volume XXIV Part II

ANNALS
OF
ORIENTAL RESEARCH

UNIVERSITY OF MADRAS

Dr. K. KUNJUNNI RAJA
(Editor-in-Chief)

1973

When one looks at non-violence from a rationalist point of view, it may appear to be impracticable. But there is no doubt that non-violence is very essential if man has to develop in himself, *Compassion and humanity; for only through them could he promote universal peace. Man needs both rationalism and compassion. Neither of them alone can make him complete.*

Both Vemana and Sarvajña were great progressive poets similar in many respects. But on this one question of non-violence, they thought differently and expressed directly opposite views.

ŚABDAMAṆIDARPAṆA

(*Continued from A. O. R. Volume XXIV - Part - I*)

Translated by

DR. A. SHANKER KEDILAYA, M.A., B.T., PH.D.

CHAPTER VII

ON WORDS DERIVED FROM THE SAMSKRITA

252. *īkṣisi śikṣāśūtrada*
lakṣaṇamam lōkarūḍhi keḍada volaṟivar
lakṣipudu nuḍigaḷoḷ bahu-
ḷākṣēpaṇamilladireyumaṟiyada kelavam

The learned should consider the Apabhramśa or Tadbhava words formed according to the principles of grammar without violating usage.

1. CHANGES OF CONSONANTS IN GENERAL

253. *sakkadada tadbhavaṅgaḷa*
lakkaṇamam kannaḍakke lakṣisi pēḻvem
sakkadada śaṣadvitaya-
kkakkum satvam prasiddhiyindelleḍeyoḷ

I shall deal with the characteristics of the changes that Sanskrit words undergo when used as *tadbhavas* (derived words) in Kannada. The syllables *śa* and *ṣa* of Sanskrit words always change into *sa* in the derived forms.

śa > *sa* :

śaśi	— *sasi*	moon
śaṅke	— *saṅke*	doubt
śānti	— *sānti*	peace

śaram	— *saram*	arrow
śambaram	— *sambaram, śambaramendu-dakam*	water
kaḷaśam	— *kaḷasam*	water vessel
śūlam	— *sūlam*	spear
giriśam	— *girisam*	the lord Iśvara
śivā	— *sive*	Goddess Parvati
niśśaṅkam	— *nissaṅkam*	freedom from doubt
aśani	— *asani*	thunder-bolt
śuci	— *suci*	cleanliness
pāśam	— *pāsam, hāsam*	noose
śaradaṁ	— *saradam*	autumn
śaṅku	— *saṅku (koraḍu, girvandi)*	peg
aṅkuśam	— *aṅkusam*	elephant-driver's hook
śāle	— *sāle*	school
śakunam	— *sakunam*	omen
śāpam	— *sāpam*	curse
śambaḷam	— *sambaḷam*	provision for a journey
ākāśam	— *ākāsam, āgasam*	sky
śālaṇam	— *sālanam*	—
saṁśayaṁ	— *samsayam*	doubt
śauridam	— *sauridam*	a gift of Krishna?
śiram	— *siram*	head
daśe	— *dase*	period
rāśi	— *rāsi*	heap
śāṇam	— *sāṇe*	a whet-stone
śauri	— *sauri*	the god Vishnu
śakuni	— *sakuni*	a bird
paraśu	— *parasu*	axe
śuddhi	— *suddi*	purification

śuṇṭhi	— *suṇṭi*	ginger
śītam	— *sītam*	coldness
paśu	— *pasu*	cow
niśādi	— *nisādi*	evening
śarīram	— *sarīram*	body
harṣam	— *harusam*	pleasure
bhāṣe	— *bāse*	speech, language
vēṣam	— *vēsam*	dress
viṣayam	— *visayam*	country
mēṣam	— *mēsam*	the sign of the zodiac Aries
āmiṣam	— *āmisam*	flesh
niṣādi	— *nisādi (māvanti-gam)*	mahout
dōṣam	— *dōsam*	fault
viṣam	— *visam*	poison
nimiṣam	— *nimisam*	minute
pāṣāṇam	— *pāsāṇam*	stone
auṣadham	— *ausadam*	medicine
rōṣam	— *rōsam*	anger
dūṣaṇam	— *dūsaṇe*	abuse
pāṣaṇḍi	— *pāsaṇḍi*	heretic
jōṣam	— *jōsam*	pleasure
śēṣam	— *sēsam*	residue
śēṣe	— *sēse*	remains of flowers, etc.
pauruṣam	— *paurusam*	valour
kāṣāyam	— *kāsāyam*	red cloth
maṣi	— *masi*	lamp-black

254. *viraḷam māḍida daḍḍa-*
kkarada modalgatvamitvamutvamumakkum
dorekoḷgumatvaditvada
paravarṇam dīrghamāda pakṣam hrasvam

When a double-consonant is disjoined, its first letter receives either *a, i* or *u*, and a long vowel preceded by *a* or *i*, is then shortened.

Example.—for *a* :

yatnam	— *jatanam*	effort
indram	— *indaram*	the god, Indra
krikacam	— *karagasam*	the saw

Example.—for *i* :

śrī	— *siri*	wealth
girgaṭam	— *girigaṭam*	a kind of musical instrument
varṣam	— *barisam*	a year

Example.—for *u* :

lakṣmi	— *lakumi*	the goddess Lakshmi
lakṣmaṇam	— *lakumaṇam*	the person Lakshmana
sarṣapam	— *sarusapam*	mustard
harṣam	— *harusam*	pleasure
arham	— *aruham*	Jaina divinity
darṣānam	— *darusānam*	sight
ākarṣaṇam	— *ākarusanam*	attraction
alpam	— *alupam*	small
yugmam	— *jugumam*	pair
padmam	— *padumam*	lotus
lagnam	— *lagunam*	connected with
śabdam	— *sabudam*	word
mātram	— *māturam*	measure
tantram	— *tanturam*	scientific treatise
bhakti	— *bhakuti*	devotion
mukti	— *mukuti*	salvation
ratnam	— *ratunam*	gem
sūkṣmam	— *sukumam*	minute

For the shortening of a long vowel preceded by *a*—

prāyam	— *harayam*	age
prāṇam	— *haraṇam*	life
trāsam	— *tarasam*	moving
trāṇam	— *taraṇam*	protecting

For the shortening of a long vowel preceded by *i*—

vyādhi	— *byādi*	disease
vyādham	— *biyadam*	hunter
vyāḷam	— *biyaḷam*	snake
vyāsaṅgam	— *biyasaṅgam*	study

255. *vargaprathamaṅgaḷta-*
dvarga tritīyaṅgaḷappuvuḻiye p avargam
varga dvitīyavarṇam
varga prathamam caturthamaṟige tritīyam

The initial letter of each class excepting the *pa* class (*ka, ca, ṭa, ta*) becomes the third letter of the respective class (*ga, ja, ḍa, da*). The second letter of each class (*kha, cha, ṭha, tha, pha*) becomes the initial letter of the class (*ka, ca, ṭa, ta, pa*). The fourth letter (*gha, jha, ḍha, dha, bha*) becomes the third letter of the class (*ga, ja, ḍa, da, ba*).

Examples for *ka* becoming *ga*.—

hārika	— *hārige*	she who brings
hōrika	— *hōriga*	spy
vāsuki	— *vāsugi*	the serpent, Vāsuki
ḍamaruka	— *ḍamaruga*	a drum
ākara	— *āgara*	source
ākāśa	— *āgasa*	sky
gaḷantikā	— *gaḷantige* (*aṇadige*)	a kind of pitcher or water-jar
pēṭike	— *peṭṭige*	box

mallike	— *mallige*	jasmine
pūrike	— *pūrige*	a sort of cake
dīpike	— *dīvige*	lamp
muṣṭike	— *muṣṭige*	the fist
jīvaka	— *jīvaga* (*honneya mara*)	a kind of tree
piṇḍike	— *piṇḍige*	a kind of cake
paitrike	— *haitige*, *haitigam*	śrāddha in honour of deceased ancestors
ōḷike	— *ōḷige*	?

ca > *ja* :

sūci	— *sūji*	needle
kācu	— *gāju*	glass
vācanā	— *bājane*	reciting
vacā	— *baje*	an aromatic water plant

Examples for *ṭa* becoming *ḍa*.—

kōṭi	— *kōḍi*	the point or extreme part
kaṭakam	— *kaḍagam*	bracelet
makuṭam	— *maguḍam*	crown
aṭavi	— *aḍavi*	forest
māṭam	— *māḍam*	house
lakuṭam	— *laguḍam* (*ḍāṇe*)	a club
kaṭam	— *kaḍam*	outskirts of a town
taṭam	— *taḍam*	bank
paṭalakam	— *haḍalage*	a heap
taṭi	— *taḍi*	bank
kuṭi	— *guḍi*	hut
kōṭe	— *gōḍe*	wall
kūṭam	— *kōḍu*	peak

ta > *da* :

jāti	— *jādi*	jasmine
vasati	— *basadi*	dwelling-house
caturam	— *caduram*	clever
bhūti	— *būdi*	ash
dūti	— *dūdi*	a woman messenger
kaitavam	— *kaidavam*	deceit
prākritam	— *pāgadam*	Prakrit
tātam	— *tande*	father

kha > *ka* :

khadiram	— *kadiram*	a kind of tree
khaḷam	— *kaḷam*	a rogue
khaṇḍam	— *kaṇḍam*	piece
khāsam	— *kāsam*	cough
śaṅkham	— *saṅkam*	conch
nakham	— *nakam*	finger
parikhe	— *parike*	a moat
khaṅkari	— *kaṅkari*	having locks of hair
khajākham	— *kajākam*,	
*o.r. *khajikam*	— *kajikam*	?
kharam	— *karam*	hard
khuram	— *kuram*	hoof
mukham	— *mukam*	face

cha > *ca* :

chandam	— *candam*	pleasing
chinnam	— *cinnam*	broken
chāndasam	— *cāndasam*	a Brāhmaṇa conversant with the vedas
chavi	— *cavi*	colour

*o.r. = other reading.

ṭha ⊳ *ṭa* :

kaṇṭhikā	— *kaṇṭike*	a single string of pearls
śuṇṭhi	— *suṇṭi*	ginger
maṭham	— *maṭam*	a hut
śaṭhe	— *saṭe*	falsehood
kaṇṭham	— *kaṇṭam*	the throat
vaṇṭham	— *vaṇṭam, baṇṭam*	a servant
kaṭhōram	— *kaṭōram*	hard

tha ⊳ *ta* :

kathe	— *kate*	story
kantha	— *kante*	a rag
vritha	— *vite*	vain
mantham	— *mantam*	the churning stick
manthani	— *mantani*	an earthen pot used for churning
mithiḷe	— *mitiḷe*	the kingdom Mithila
patham	— *patam*	path
grantham	— *grantam*	book

pha ⊳ *pa* :

phaḷam	— *paḷam*	fruit
phālam	— *pālam*	a ploughshare
phaṇi	— *paṇi*	serpent
phalakam	— *palage*	plank
kapham	— *kapam*	phlegm
phalguṇam	— *paluguṇam*	one of the names of Arjuna
phēnam	— *pēnam*	foam
gumphanam	— *gumpanam*	arranging
phālguṇam	— *pāluguṇam*	the month of Phalguṇa (February-March)

gha ⊳ *ga* :

ghaṇṭā	— *gaṇṭe*	bell
ghuṇṭikā	— *guṇṭige*	the ankle
jaghanam	— *jaganam*	the buttock
nighaṇṭu	— *nigaṇṭu*	a vocabulary
ghaṭakam	— *gaḍage*	forming a constituent part
ghaṭa	— *gaḍa*	coming to
jāgham	— *jāgam*	place
gargharam	— *gargaram*	an indistinct murmur
saṅgham	— *saṅgam*	close contact
ghōṣaṇā	— *gōsaṇe*	proclaiming aloud
ghūkam	— *gūge*	owl
argham	— *aggam*	price

jha ⊳ *ja* :

jhagaṭa	— *jagaḷe*	a kind of cymbal
jhaṭiti	— *jaḍiti*	quickness
jhōṇṭigam	— *jōṇṭigam*	?
jhaṅkā	— *jaṅke*	one of the terms with *jha*
jhampa	— *jampa*	a spring
jhañjhū	— *jañju*	?

ḍha ⊳ *ḍa* :

ḍhakke	— *ḍakke*	a large drum
rūḍhi	— *rūḍi*	usage
gāḍham	— *gāḍam*	firmly
ṣaṇḍam	— *saṇḍam*	eunuch
ḍheṅke	— *ḍeṅke*	a kind of drum

dha ⊳ *da* :

dhanam	— *danam*	wealth
dhūpam	— *dūpam*	incense

nidhi	— *nidi*	treasure
nidhānam	— *nidānam*	treasure
sādhanam	— *sādane*	performing
bandham	— *bandam*	binding
dhūsaram	— *dūsaram*	grey
dhāra	— *dāre*	continuous pouring
budham	— *budam*	the planet Mercury
auṣadham	— *ausadam*	medicine
dhūḷi	— *dūḷi*	dust
sindhuram	— *sinduram*	minium
śuddhi	— *suddi*	purification
vidhi	— *bidi*	Brahma
saindhavam	— *saindavam*	a kind of rock-salt

bha ⊳ *ba* :

śumbham	— *sumbam*	name of a demon
śubham	— *subam*	auspicious
śambhu	— *sambu*	Śiva
kusumbham	— *kusumbe*	dried flowers of safflower
kumbham	— *kumbam*	a water-jar
rambhā	— *rambe*	Rambhā
bhairavam	— *bairavam*	the Bhairava
bhēri	— *bēri*	a kettle-drum
bhōgi	— *bōgi*	an enjoyer
ārambham	— *ārambam*	commencement
bhīmam	— *bīmam*	dreadful
bhōgam	— *bōgam*	enjoyment
bhavi	— *bavi*	a house-holder
bhaṇḍam	— *baṇḍam*	a jester
lōbham	— *lōbam*	greediness

256. *khatvakkam bahuḷateyim*
gatvam chatvam dviruktiyim kūḍire mēṇ
yatvānvitamire catvam
dvitvam chatvakke satvamuṇṭareyeḍeyoḷ

Also *kha* becomes *ga*, *ccha* and *chya* become *cca*. *cha* sometimes changes into *sa*.

kha ⊳ *ga* :

mukham	— *mogam*	face
vaiśākham	— *vaiśāgam, bēsage*	summer

chha ⊳ *cca* :

icchā	— *icce*	desire
maccharam	— *maccaram*	jealousy
cikicche	— *cikicce*	treatment

chya ⊳ *cca* :

machyam	— *maccam*	a fish
tuchyam	— *tuccam*	trifling
achyam	— *accam*	purity
vichyandam	— *biccandam*	?
lāñchyanam	— *laccaṇam*	mark

cha ⊳ *sa* :

churikā	— *surige*	a knife
chatrikā	— *sattige*	umbrella

257. *arame ṭhakāram ḍaḷadim*
pariṇamikum satvamiśramappa thakāram
bareyum takāramakkum
svarānvitam thatvamorme daṭahamumakkum

ṭha becomes also *ḍa* and *ḷa*. *stha* becomes *ta*. *tha* becomes also *da*, *ṭa* and *ha*.

ṭha ⊳ *ḍa* :

kuṭhāra	— *koḍali*	axe
maṭham	— *maḍam*	a monastery

ṭha ⊳ *ḻa* :

maṭhike	— *maḻike*	a small monastery
pīṭhike	— *piḻige*	a seat

stha ⊳ *ta* :

avasthe	— *avate*	state
sthūlam	— *tūḷam*	stout
sthānam	— *tāṇam*	place
samsthe	— *sante*	organisation
sthāpanam	— *tapaṇe*	foundation

tha ⊳ *da* :

vīthi	— *bīdi*	street

tha ⊳ *ṭa* :

granthi	— *gaṇṭu*	knot

tha ⊳ *ha* :

gāthe	— *gāhe*	a song

258. *avatarisirkum patva-*
kke vatvahatva vyavasthe kelakelavedeyoḷ
savanisugum batvakko-
rme vatvamum vatvadedege batvam bahuḷam

Pa becomes *va* and *ha* in certain places. *Ba* becomes *va* sometimes. *Va* becomes *ba* sometimes.

pa ⊳ *va* :

sūpam	— *sūvam*	soup
vāpi	— *bāvi*	well
capaḷam	— *cavaḷam*	unsteadiness
dīpike	— *dīvige*	lamp
kapile	— *kavile*	tawny cow
tripade	— *tivade* }	name of a metre
o.r. *tripadi*	— *tivadi* }	

o.r. = other reading.

kūpastambham	— *kūvakambam*	the mast of a vessel
kapiñjaḷam	— *kaviñjaḷam*	a kind of partridge

pa ⊳ *ha* :

pippali	— *hippali*	long pepper
paṭṭike	— *haṭṭike*	a kind of necklace
pādukam	— *hāvuge*	a wooden shoe
gōpuram	— *gōhuram*	a tower
paravaśam	— *haravasam*	dependency
pañjaram	— *hañjaram*	a cage
pāśam	— *hāsam*	noose
paṇḍam	— *haṇḍam*	a eunuch
pantham	— *hantam*	a path
pisunam	— *hisuṇam*	a tale-bearer

ba ⊳ *va* :

kabaḷam	— *kavaḷam*	a mouthful
śibike	— *sivige*	palanquin
śabam	— *savam*	corpse
vibandam	— *vivandam*	entire stoppage

va ⊳ *ba* :

vidhi	— *bidi*	the creator, Brahma
vaśe	— *base*	fate, female, elephant, barren cow
vēgam	— *bēgam*	quickness
vēdane	— *bēdane*	suffering
vañcane	— *bañcane*	deceit
vasantam	— *basantam*	spring
vāsanti	— *vāsanti*	a kind of creeper, jasmine
viṇe	— *biṇe*	lute
vīram	— *bīram*	valour

vālam	— *bāḷam*	tail
valli	— *baḷḷi*	creeper
vasati	— *basadi*	dwelling place

259. *ghanamilla yatvadoḷ ga-*
tvanatva vidhi piridu jatvavidhi mattam da-
tva niyukta yatvamum ja-
tva niyatamam kelavu śabdadoḷ taḷdirkum

ya becomes *ga* and *na* seldom. *ya* becomes *ja* often. *dya* becomes *jja*.

ya ⊳ *ga* :

dvitīye	— *bidige*	the second day of the bright or dark half-month
tritīye	— *tadige*	the third day of the bright or dark half-month
carye	— *carige*	wandering

ya ⊳ *na* :

yugam	— *nogam*	yoke

ya ⊳ *ja* :

yave	— *jave*	barley
yaśam	— *jasam*	fame
yōgi	— *jōgi*	an ascetic
yati	— *jati*	a pause in music
yauvanam	— *jauvanam*	youth
yantram	— *jantram*	machine
yātre	— *jātre*	pilgrimage
yugam	— *jugam*	a yoke
yuddham	— *juddam*	battle
duryōdhanam	— *dujjōdanam*	the name, Duryōdhana

yugmam	— *jugumam*	a pair
yamune	— *jagune*	the river, Yamuna
yamaḷam	— *jamaḷam*	a pair
yavanike	— *javanike*	curtain
vidye	— *bijje*	knowledge
vidyādharam	— *bijjōdaram*	a kind of celestial being
vaidyam	— *bejjam*	a physician
udyōgam	— *ujjugam*	business

260. *vyavaharikum lōpam dyū-*
ta vindya vandhyā praśasta sandhyā dhyāna-
pravidita dadhakāraṅga-
ḷgavaśiṣṭa yakāramante jatvamanāḷgum

The syllable *dya* in the words *dyūta, vindya, vandhyā, sandhyā, dhyāna* becomes *ja.*

dyūta	— *jūdu*	gambling
vindhyam	— *biñjam*	The Vindhya mountain
vandhye	— *bañje*	barren woman
sandhye	— *sañje*	evening
dhyānam	— *jānam*	meditation

261. *negaḷgum dvitvāgrada rē-*
phege lōpam varṇamiśra rēphakkam tam
negaḷgum lōpam bahuḷade
negaḷgum vritarēphamaḍiyoḷā varṇada vōl

r after a double consonant (ꜰ) and under a consonant (ر) is elided. When under a consonant, it also takes the form of that consonant.

Examples for the elision of *r* after a double consonant :

orbbaram	— *obbaram*	decayed bad-smelling pulse, *bobbuli* and the name of a country

sarbbam	— *sabbam*	all
nirbbuddhi	— *nibbuddhi*	unwise
purggi	— *puggi*	a kind of dish ?
o.r. *surggi*	— *suggi*	the season of spring ?
arggham	— *aggam*	price, worth
śirṣakam	— *sisakam*	helmet
vartti	— *batti*	wick
karttari	— *kattari*	a pair of scissors
markkaṭam	— *makkaḍam*	a monkey
darppam	— *dappam*	pride
śarkkare	— *sakkare*	sugar
varggam	— *baggam*	a division
arccane	— *accane*	worship
karkkaśam	— *kakkasam*	harsh
arddham	— *addam*	half
dharmmam	— *dhammam*	virtue
nirmmaḷam	— *nimmaḷam*	purity

r of the Samskrita words *karkka* (radiance) and *darddu* (boil) borrowed into Kannada as *erkke* and *tarddu*, does not elide.

Examples for the usage.—

orkkuḍite nirge paṟipa-
ṭṭerkkeya panneleya ‖ 682 ‖

(the developed leaf of the plant, *erkke* into one *ollock* of water)

tarddugaḷaḷigum baṟaṭiyo (beṟaṭiyo)
ḷurddi nelavareya bēranāmaḷakamumam
barddilimiñciya rasadoḷ
nirddayeyindorasi pūse dinapañcakadoḷ ‖ 683 ‖

(If the root of *nelāvare* and gooseberry (*āmaḷaka*) are ground in *baṟaṭe* in the juice of *ilimiñci*, and this is applied, the boils will disappear within five days).

o.r. = other reading.

Examples for elision of *r* under a consonant.—

drōṇi	— *dōṇi*	boat
drōṇam	— *dōṇam*	four *koḷagas*, *Droṇācārya*, the teacher of archery
drōham	— *dōham*	injury
krēṇi	— *kēṇi*	buying
bhramaram	— *bavaram*	the bee
prabhe	— *habe*	lustre
śrōṇi	— *sōṇi*	the buttocks
praṇite	— *haṇite*	the earthen lamp
śravaṇam	— *savaṇam*	a Jaina
prasaram	— *pasaram*	spreading
pativrate	— *hadibade*	a devoted virtuous wife
śrēṇi	— *sēṇi*	row
prabhu	— *habu*	lord
candram	— *candam*	the moon

Examples for *r* taking the form of the consonant.—

vētram	— *bettam*	a cane
nētram	— *nettam*	eye
chatrike	— *sattige*	the umbrella
sūtrike	— *suttige*	a string
tīvram	— *tibbam*	severe
mudrike	— *muddige*	a seal
cakrapakṣi	— *cakkavakki*	the ruddy goose
vyāghram	— *baggam*	tiger
nidre	— *nidde*	sleep
citrākāram	— *cittāgāram*	a portrait
putrike	— *puttige*	also *puttaḷi* doll

262. *dvitvam berasida katvam*
catvam khatvam yathā prayōgadinakkum
kṣatvakke bahuḷadindam
satvam katvam dviruktiyillareyeḍeyoḷ

kṣa becomes either *kka, cca, kkha* or *sa*. *kṣa* becomes in few cases *ka* also. Also *kṣṇa* becomes *kka*.

kṣa ▷ *kka* :

rakṣe	— *rakke*	protection
pakṣam	— *pakkam*	side
lakṣam	— *lakkam*	lakh
prēkṣaṇam	— *pekkaṇam*	seeing
akṣaram	— *akkaram*	letter
sākṣi	— *sakki*	witness
bhikṣe	— *bikke*	alms
lakṣaṇam	— *lakkaṇam*	a distinctive mark

kṣa ▷ *cca* :

akṣi	— *acci*	eye
bhikṣu	— *biccu*	mendicant
kakṣam]	— *kaccam*	the hem of a garment tucked into the waist band
akṣam	— *accu*	a die for playing with
makṣi	— *maccu*	a fly

kṣa ▷ *kkha* :

prakṣālam	— *pakkhāḷam* (o.r. *pakkhaḷam*)	washing

kṣṇa ▷ *kka* :

tīkṣṇam	— *tikkam*	sharp

kṣa ▷ *sa* :

kṣēmam	— *sēmam*	well-being
kṣapaṇam	— *savaṇam*	a Jaina mendican

kṣa ▷ *ka* :

kṣēpaṇam	— *kēvaṇam*	pushing
bhaikṣam	— *baikam*	begging
parīkṣe	— *parike*	examination
kṣāram	— *kāram*	pungent
kṣīram	— *kīram*	milk
dīkṣe	— *dīke*	initiation

263. *paḍegum matvam vatvama-*
naḍasida catvakke satvadatvam śaṣatam
paḍegum cakāramam tām
paḍegum bahuḷade hakāradeḍeyam yagaṇam

ma becomes *va*. *ca* becomes *sa* or *da*. *śa, ṣa, ta* become *ca*. *ha* becomes either *ya, ga* or *ṇa*.

ma ▷ *va* :

bhīmam	— *bīvam*	Bhīma
yamaḷam	— *javaḷam*	twin
grāmam	— *gāvam*	village
kuṅkumam	— *kuṅkuvam*	saffron
himam	— *hivam*	snow
rōmam	— *rōvam*	hair
bhūmi	— *būvi*	earth
ḍamarukam o.r. *ḍamarugam*	— *ḍavarugam*	a kind of drum
śramam	— *savam*	exhaustion
cāmuṇḍi	— *cāvuṇḍi*	Durgā
kramam	— *kavam*	a step
jēmanam	— *jēvaṇam*, *jevaṇam*	food

o.r. = other reading.

saṅgamam	— *saṅgavam*	meeting
amari	— *avari*	a female deity
o.r. *avare*	— *amare*	a female deity

ca ⊳ *sa* :

carmakāram	— *sammagāṛam*	a cobbler
cūrṇam	— *suṇṇam*	powder
maricam	— *meḷasu*	chillies
cēlam	— *sēle*	cloth
cīram	— *sīre*	cloth
krakacam	— *karagasam*	a saw

ca ⊳ *da* :

uccam	— *uddam*	a length

śa ⊳ *ca* :

śilpikam	— *cippigam*	an artisan
śaṣkuli	— *cakkuli*	a kind of fried eatable
vaṁśam	— *bañcam*	bamboo
śikhari	— *cikari*	a mountain
niścalam	— *niccalam*	firm
niścintam	— *niccintam*	free from worry

ṣa ⊳ *ca* :

ṣaṣṭhi	— *caṭṭi*	the sixth day of a lunar fortnight

sa ⊳ *ca* :

haṁse	— *añce*	swan
tuḷasi	— *toḷaci*	the Tulasi leaf
kāṁsyam	— *kañcu*	bronze
assarasi	— *accarasi*	the Apsara woman

o.r. = other reading.

ta ⊳ *ca* :

narttaki	— *naccaṇi*	the dancing woman
vatsaḷe	— *baccaḷe*, *baccaṇe*	a cow fond of her calf
nityam	— *niccam*	daily

ha ⊳ *ya* :

kuhakam	— *koyakam*	a cheat

ha ⊳ *ga* :

haḍahu, *paḍahu*	— *paḍugu*	ship
siṁham	— *siṅgam*	lion

ha ⊳ *ṇa* :

sannāham	— *sannaṇam*	preparations

264. *taḷegum mēlaṇa kasapam*
taḷada takāra svarūpamam mēge tagu-
ḷdeḷasida hakāramum taḷa-
doḷirda manakāra rūpamam dhariyisugum

kta, *sta pta* become *tta*; *hma* becomes *mma*; *hna* becomes *nna*

kta ⊳ *tta* :

śukti	— *sutti*	an oyster-shell
yukti	— *jutti*, *juguti*, *jukuti*	device

sta ⊳ *tta* :

vistāram	— *bittaram*	expanse
kastūri	— *katturi*	musk
pustakam	— *hottage*	book
kustumburu	— *kottumbari*	coriander

pta ▷ *tta* :

saptami	— *sattavi*	the seventh lunar day of the fortnight
guptam	— *guttam*	secret

hma ▷ *mma* :

brahmam	— *bommam*	Brahma, the creator

hna ▷ *nna* :

cihna	— *cinna*	mark

265. *taḷada makākṣara rūpam*
gaḻiyipudagrada ṣakāramagra takāram ||
taḷada paphaname dalakkum
taḷada namākṣarameyakkumagrada naṇamum ||

ṣma becomes *mma* ; *ṣka* ▷ *kka* ; *tpa* ▷ *ppa* ; *tpha* ▷ *ppha* ; *tna* ▷ *nna* ; *rṇa* ▷ *nna* ; *nma* ▷ *mma*.

ṣma ▷ *mma* :

uṣme	— *umme*	heat

ṣka ▷ *kka* :

viṣkira	— *vikkira*	bird
puṣkaraṇe	— *hokkaraṇe*	an artificial tank
maṣkari	— *makkari*	a religious mendicant

tpa ▷ *ppa* :

utpaṭam	— *uppaḍam*	sap issuing from the cleft of a tree

Example for *tpha* becoming *ppha* :

satphalam	— *sapphaḷam*	good fruit

tna ▷ *nna* :

ratnam	— *rannam*	gem

rṇa ▷ *nna* :

jirṇṇam	— *jinnam*, *jīnnam*	worn out
karṇam	— *kannam*	the ear
karṇāṭakam	— *kannaḍam*	Kannada

nma ▷ *mma* :

unmattam	— *ummatam*	the thorn-apple

266. *jalatada keḷagaṇa vatvam*
nalatavapākṣarada keḷage kūḍida yatvam
sale gatvada keḷa maiyoḷ
nelasida natvam tadākritiyanāḻdirkum

jva ▷ *jja* ; *lva* ▷ *lla* ; *tva* ▷ *tta* ; *dva* ▷ *dda* ; *nya* ▷ *nna*
lya ▷ *lla* ; *tya* ▷ *tta* ; *vya* ▷ *bba* ; *pya* ▷ *ppa* ; *gna* ▷ *gga*.

jva ▷ *jja* :

ujjvalam	— *ujjaḷam*	luminous
prajvalam	— *pajjaḷam*	shining

lva ▷ *lla* :

bilvapatram	— *bellavattam*	a Bael leaf

tva ▷ *tta* :

satvakam	— *sattugam*	flour of parched barley

nya ▷ *nna* :

manyāḷi	— *mannaḷi*	?
anyāyam	— *anneyam*	unjust
kanyake	— *kannike*	a maiden

lya ▷ *lla* :

palyayanam	— *hallaṇam*	a saddle

tya ▷ *tta* :

mrityu	— *miḻtu*	death

vya ⊳ *bba* :

kāvyam	— *kabbam*	a poem

pya ⊳ *ppa* :

lēpyam	— *leppam*	smearing

gna ⊳ *gga* :

agni	— *aggi*	fire
lāgnikam	— *laggikam, laggigam*	relating to a bondsman

Similar *tadbhavas* in usage are to be noted. Example.—

mridvīke	— *muddige*	a vine

267. *varajayataḍavarṇamanā*
caripudu tām bēṟe bēṟe padacayadoḷ sañ-
caripa dakārakkādam
dorekolgum kelavu śabdadādige dīrgham

da becomes *va, ra, ja, ya, ta, ḍa*. The first syllable of a word is lengthened occasionally.

da ⊳ *va*

pādukam	— *hāvuge*	a wooden shoe

da ⊳ *ra* :

kadambam	— *karambam*	the Kadamba tree

a ⊳ *ja* :

gade	— *gaje*	mace
dantam	— *jantam*	ivory

⊳ *ya* :

madanam	— *mayaṇam*	wax
padam	— *payam*	foot, step
yaśōde	— *jasōye*	name of Lord Krishna's mother

da ⊳ *ta* :

dardu	— *tardu*	boil

da ⊳ *ḍa* :

vicchandam	— *biccaṇḍam*	a place, a temple
padadakke	— *padaḍakke*	a kettle-drum

Examples for the first syllable being lengthened.—

gahanam	— *gānam*	a mysterious thing
navami	— *nāmi*	the ninth lunar day of the fortnight.
damṣṭram	— *dāḍe*	tusk
kahaḷe	— *kāḷe*	a metal horn
amare	— *āvare*	a species of pulse
dvipaṭṭike	— *dūvaṭṭige*	a double piece of cloth
dvihasti	— *dūhasti*	a sword wielded with both hands

2. CHANGES IN VOWELS AND CONSONANTS IN THE BEGINNING

268. *padadādiya ṛitvakki*
tvadetvadatvada vidhānamutvam bahuḷam
pudidirkumamrita śabdān
tadalliyum brahma śabdadantire rēpham

The initial *ṛ* in words become *ri, i, e, a* and *u*; in the middle the *ṛ* becomes *a* and *ar*. The words *brahma* and *amrita* get *rēpha* finally.

ṛ ⊳ *ri, i* :

ṛitu	— *ritu*	a period
ṛiṣi	— *risi*	a sage
ṛiṇam	— *riṇam*	debt
mṛigam	— *migam*	deer

śriṅgi	— *siṅgi*	horned
triṇam	— *tiṇam*	grass
bhriṅgam	— *biṅgam*	the large black humble bee
brindam	— *bindam*	a group
vriddhi	— *viddi*	growth
vritti	— *vitti*	action
vrithe	— *vite*	in vain
mritam	— *mitam*	dead
bhriṅgāram	— *biṅgāram*	a golden pitcher
śriṅgāram	— *siṅgāram*	decoration
ṛiju	— *riju*	upright

ṛi ⊳ *e* :

hriṣṭam	— *heṭṭam*	enraptured
hridayam	— *hedeyam*	heart

ri ⊳ *a* :

vriṣabham	— *basavam*	bull
śriṅkhalam	— *saṅkale*	chain
kritaki	— *gadaki*	a deceitful female

Examples for *ṛi* occurring medially in words also becoming *a*.—

prākritam	— *pāgadam*	the Prakrit
amritam	— *amardu*	ambrosia
samskritam	— *sakkadam*	the Samskrit

Example for *ṛi* in the initial syllable becoming *u*.—

mridvīke	— *muddige*	a vine

Examples for the words *brahma* and *amrita* getting *rēpha* finally.—

brahma	— *barmma*	Lord Brahma, the creator
amrita	— *amardu*	ambrosia

269. *ādiyoḷirdatvakku-*
tvādēśamumitva vrittiyum hatvamumā-
pāditamakkum jñatva-
kkādiyanuḻidu nnanakkumadu bahuḷateyim

a occurring initially becomes *u*, *i*, or *ha*. After the first syllable *jña* becomes *nna* or *ṇa*.

a ⊳ *u* :

aṅguṣṭham	— *uṅguṭam*	the thumb
tvaritam	— *turitam*	speedy

a ⊳ *i* :

jaḷūkam	— *jiguḷe*	a leech
aṅgāram	— *iṅgaḷam*	charcoal

a ⊳ *ha* :

agni	— *haggi*	fire

jña ⊳ *nna* :

vijñānam	— *binnaṇam*	great knowledge
vijñāpanam	— *binnapam*	request
samjñe	— *sanne*	sign
yajñam	— *jannam*	sacrifice

jña ⊳ *ṇa* :

ājñe	— *āṇe*	order

270. *padadādiyuvarṇakkau*
tvadatvadeḏegotvamum poḏaḻdōtvamuma
ppudu vaikalpikadim śa
bdadādi dīrghakke piridumakkum hrasvam.

The vowels *u*, *ū*, *au*, *a* of the initial syllables become *o* or *ō*. The first syllable when long, becomes short.

u ⊳ *o* :

kuntam	— *kontam*	a spear
kuṇḍam	— *koṇḍam*	pit

tuvari	— *tovari*	the pigeon pea
sudhe	— *sode*	ambrosia
bhujaṅgam	— *bojaṅgam*	serpent
sukham	— *sokam, sogam*	pleasure
subhagam	— *sobagam*	auspicious
mukham	— *mogam*	face
uṣṭram	— *oṭṭe, oṇṭe*	camel
pustakam	— *pottage*	book
tulasi	— *toḷasi, toḷaci*	the Basil leaf

u > *ō* :

suvāsini	— *sōvāsiṇi, sōvāsini*	a married woman
kukkuṭam	— *kōḷi*	hen
kuruṇṭam	— *gōraṭe*	the yellow variety of amaranth

ū > *ō* :

mūḍham	— *mōḍam*	an idiot
kūṭam	— *kōḍu*	the summit of a mountain

au > *o* :

saurāṣṭram	— *soraṭam*	the district of Surat, name of a kingdom
krauñcam	— *koñce*	a kind of heron

au > *ō* :

kaupīnam	— *kōvaṇam*	the cloth covering the privities

a > *o* :

svarṇam	— *sonne*	gold

a > *ō* :

mayūram	— *mōram*	peacock

Examples for the long vowel becoming short.—

kāryam	— *kajjam*	business
sūtrike	— *suttige*	a string
rākṣasam	— *rakkasam*	a demon
pūrve	— *hubbe*	The star, Pūrvābhādra
gūrjaram	— *gujjaram*	name of a kingdom
sākṣi	— *sakki*	witness
prēkṣaṇam	— *pekkaṇam*	viewing
vyāghram	— *baggam*	tiger
kāñci	— *kañci*	the town of Conjeevaram
kāñji	— *gañji*	the gruel
āryam	— *ajjam*	venerable person
tātam	— *tande*	father
tīkṣṇam	— *tikkam*	sharp
kāṇḍapaṭam	— *kaṇḍapaṭam*	the curtain
lāgnikam	— *laggikam, laggigam*	relating to a bondsman

271. *akkumevarṇam bhāvise*
takkante padādiyitvadatvada samsthā
nakkam mattaitvakkam
mikkādi hakāramasvarade lōpisugum.

The vowels *i, a, ai* of the initial syllables become *e* or *ē*. An initial *ha* is dropped, but its vowel is retained.

i > *e* :

iḷe	— *eḷe*	the earth
sindūram	— *sendūram*	minium
divasam	— *devasam*	day
diśa	— *dese*	direction
bilvapatram	— *bellavattam*	the bael leaf
vināyakam	— *benakam*	the god, Gaṇapati
śilā	— *sele*	stone

i ⊳ *ē* :

niyamam	— *nēmam*	established order

a ⊳ *e* :

jaṭā	— *jeḍe*	the braid
śayyā	— *sejje*	the bed
vyañjanam	— *beñjanam*	condiment
vyatirēkam	— *betirēkam*, o.r. *vetirēkam*	difference
vyathā	— *bete*, o.r. *vete*	sorrow

a ⊳ *ē* :

vyavahāram	— *bēhāram*, o.r. *bēharam*	performance

ai ⊳ *e* :

saindhavam	— *sendavam*	salt
vaidyam	— *bejjam*	physician
tailikam	— *telligam*	the oil-man

ai ⊳ *ē* :

vaiśākham	— *bēsage*	summer
vairam	— *bēram*	enmity

There are exceptions for the above rules as in the following cases.

Examples in the case of *i*.—

niśā, *o.r. *niśi*	— *nisi*	night
viṣam	— *bisam*	poison
nimiṣam	— *nimisam*	minute

Examples in the case of *a*.—

aṅkuśam	— *aṅkusam*	goad
kaṇṭhikā	— *kaṇṭike*, o.r. *kaṇṭige*	a necklace
khaṅkhari	— *kaṅkari*	having locks of hair

*o.r. = other reading.

Examples in the case of *ai*.—

bhairavam	— *bairavam*	Bhairava, a form of Śiva
bhaikṣam	— *baikam*	alms
śaivam	— *saivam*	relating to Śiva

Examples for the elision of *ha* and the retention of its vowels.—

haṁse	— *añce*	swan
hiṅgu	— *iṅgu*	asofoetida
hiṅgulikam	— *iṅgulikam*	vermilion

272. *akkum sparśa sphaṭika*
spkikkā sphōṭakadoḷam stuti stimita stō
makkirda padādi saka
rakkam lōpam śmaśānadā śatvakkam.

The consonant *s* of the first syllable of the above words and *ś* of the word, *śmaśāna* get elided in the *tadbhava* forms.

Examples for the elision of *s*.—

sparśam	— *parusam*	touching
sphaṭikam	— *paḷiku*	crystal
sphikke	— *hekke*, o.r. *hikke*	dung of goats
sphōṭakam	— *hōlige*	a sort of cake
stuti	— *tuti*	praise
stimitam	— *timitam*	not moving
stōmam	— *tōmam*	group
śmaśānam	— *masaṇam*	cremation ground

3. CHANGES OF VOWELS AND CONSONANTS IN THE MIDDLE

273. *padamadhyada dīrghakka*
ppudu pīnam hrasvamōtvamādandutvam
pudidutvakkitvamuma
tvada meyyumadatvadalligitvādēśam.

In the middle of a word, a long vowel is shortened ō becomes *u*; *u* becomes *i* or *a*; and *a* becomes *i*.

Examples for the shortening of a long vowel.—

ayōgram	— *ayogam*	appointment
dukūlam	— *dugulam*	cloth
ākāśam	— *āgasam*	sky
sannāham	— *sannaṇam*	preparation
śalākā	— *salage*	a spike
tāmbūlam	— *tambulam*	betel-leaf
ārāmam	— *ārave*	a grove
vilāsam	— *vilasam*	shining forth
bandhūkam	— *banduge*	a kind of shrub
gōdhūmam	— *gōduve*	wheat
gōpālam	— *gōvaḷam*	cow-herd
barbūram, o.r. *barbūlam*	— *bobbuli*, o.r. *babbuli*	a kind of thorny tree
kūrpāsam	— *kuppasam*	a bodice
śmaśānam	— *masaṇam*	cremation ground
prayāṇam	— *payaṇam*	journey
dvitīyā	— *bidige*	the second day of the lunar fortnight
tritīyā	— *tadige*	the third day of the lunar fortnight

ō > *u* :

aśōke, o.r. *aśōkam*	— *asuge*	a kind of tree
udyōgam	— *ujjugam*	business
kaṭhōram	— *kaṭuram*	hard

---

o.r. = other reading.

u > *i* :

āyuṣyam	— *āyisam*	life-time

u > *a* :

kuruṇṭam	— *gōraṭe*, o.r. *gōraṇṭe*	a kind of shrub
manuṣyam	— *mānasam*	human

a > *i* :

kanyakā	— *kannike*	a maiden

274. *padamadhyadētvadoḷamī*
tvadoḷam tānatvamatvamirdandutvam
vidilātvakkakkum hra
svadetva vidhi bahuḷavrittiyim kelaveḍeyoḷ.

In the middle of the words the vowels ē and ī become *a*; *a* becomes *u*; ā becomes mostly *e*.

ē > *a* :

alēkham	— *aḷakam*	a blank book

ī > *a* :

kaupīnam	— *kōvaṇam*	a small piece of cloth worn over the privities
marīcam	— *meḷasu*, o.r. *meḻasu*	pepper

a > *u* :

satvakam	— *sattugam*	flour of parched barley

ā > *e* :

anyāyam	— *anneyam*	injustice
rasāyanam	— *raseyanam*	an elixir

275. *avatarisirkum padama*
dhyavarṇadoḷ lōpavritti bahuḷateyim ta
dbhavamādiya batvam bhai
tva vaitva vidhiyatvadatvadoḷ dorekoḷgum

The medial syllable in words, get sometimes elided; The initial *ba* becomes *bhai*; The initial *a* and *ā* become *ai*.

Elision of the medial syllables :—

navami	— *nāmi*	the ninth day of the lunar fortnight
sāhasam	— *sāsam*	valour
gahanam	— *gānam*	mysterious action
kukkuṭam	— *kōḷi*	a fowl
vāhaḷi	— *vāḷi*	an exhibition of horses
mayūram	— *mōram*	peacock
kumāram	— *kōram*	a boy
niyamam	— *nēmam*	established order

ba ⊳ *bha* :

bahitram — *bhaitram* ship

a ⊳ *ai* :

mahime	— *maime*	greatness
mahiṣi	— *maisi*	a buffalo-cow

ā ⊳ *ai* :

vāhyāḷi — *vaihāḷi, vaihyāḷi* an exhibition of horses.

Here there is no elision of the medial syllable.

276. *samanisugum gatvam śa*
bdamadhya matvakkamante ḷatvakkam ka
tvamadirdoḍe vatvam ya
tvamiśra dhatvakke datvamatvakkitvam.

In the middle of the words the consonants *ma* and *ḷa* change into *ga*; *ka* into *va*; *dhya* into *ddi*.

ma ⊳ *ga* :

yamunā — *jagune* the river, Yamuna

ḷa ⊳ *ga* :

jaḷūkā — *jiguḷe* leech

ka ⊳ *va* :

śīkaram — *sīvaram* drizzle

dhya ⊳ *ddi* :

adhyakṣam — *addikam* the president

277. *padamadhya takārakka*
ppudorme rēpham ṭakāramorme gakāram
pudidirkumorme tānan
tyadoḷondire ḍatvamormeyorme hakāram.

In the middle of the words the consonant *t* becomes *r*, *ṭ* or *g*; *t* occurring finally becomes *ḍ* or *h*.

t ⊳ *r* :

khātikā — *kārike, khārige,* o.r. *gārige* a moat

t ⊳ *ṭ* :

pattanam — *paṭṭaṇam* town

t ⊳ *g* :

utkaṭam	— *uggaṭam*	excellent
atasi	— *agase*	the flax, a kind of tree

Example for a final *t* becoming *ḍ*.

saṅghātam — *saṅgaḍam* connection

Example for *t* becoming *h*.—

tvaritam — *turiham* swift

4. CHANGES OF VOWELS AND CONSONANTS IN THE END

278. *tiḷi bahuḷade śabdāntaṅ*
gaḷa natva jñatva katvadeḍege ṇakāram
taḷegumadanta padāntaṅ
gaḷetvamumanitvavrittiyumanutvamumam.

Final *n*, *jñ*, *k* become *ṇ*; *n* becomes *ṇ* also in the middle; final *a* becomes *e*, *i* or *u*.

n ⊳ *ṇ* :

khani	— *kaṇi*	a mine
manthani	— *mantaṇi*	an earthen pot used for churning
lambanam	— *lambaṇam*	hanging down
sthānam	— *tāṇam*	place
piśunam	— *hisuṇam*	a tale-bearer
vijñānam	— *binnaṇam*	knowledge
pattanam	— *paṭṭaṇam*	town
suvāsini	— *sōvāsiṇi*	a married woman
phalgunam	— *paluguṇam*	Arjuna
aṅkanam, o.r. *aṅganam*	— *aṅgaṇam*	a court-yard

aṅgaṇavāvi (well in the court-yard) is a pure Kannada compound. There is the word *aṅgaṇa* in Sanskrit also as found in the compounds *rājāṅgaṇam* (the palace-yard) *grihāṅgaṇam* (the house-yard).

jña ⊳ *ṇa* :

ājñe	— *āṇe*	order

k ⊳ *ṇ* :

nartaki	— *naccaṇi*	dancing girl

medial *n* becoming *ṇ*.—

śunakam	— *soṇagam*	dog

a ⊳ *e* :

śāṇam	— *sāṇe*	a whet-stone
praharaṇam	— *praharaṇe*	striking
kusumbham	— *kusumbe*	the safflower
jīrakam	— *jīrige*, o.r. *jīrage*	cumin seed

ciram	— *sire*	cloth
dhūmam	— *dūve*	smoke
andukam	— *anduge*	an anklet
kuruṇṭam	— *gōraṭe*	a kind of shrub
kaḷamam	— *kaḷave*	a kind of rice
ghaṭṭanam	— *ghaṭṭaṇe*	striking
sthāpanam	— *tāpaṇe*	placing, founding
kōkilam	— *kōgile*	the cuckoo
maṇḍakam	— *maṇḍage*	a kind of cake of wheaten flour
pādukam	— *pāvuge*, o.r. *hāvuge*	foot-wear
hamsam	— *añce*	swan
arkkam	— *erkke*	a kind of plant

a ⊳ *i* :

kambalam	— *kambaḷi*	a woollen blanket
māgham	— *māgi*	the month of Māgha
barbulam	— *bobbuli*, o.r. *babbuli*	a kind of thorny tree
bhriṅgāram	— *biṅgāri*	a golden pitcher
pāṭalam	— *pādari*, o.r. *hādari*	the trumpet flower
kukkuṭam	— *kōḻi*	fowl
argaḷam	— *aguḷi*	a door-bolt
kuddālam	— *guddali*	a hoe
āṣāḍham	— *āsaḍi*, o.r. *asaḍi*	the month of *āṣāḍha*
sasyam	— *sasi*	plant

a ⊳ *u* :

daṇḍam	— *daṇḍu*	a staff
vāṭam	— *bāḍu*	an enclosure

o.r. = other reading.

vādam	— *bādu*	speaking
sphaṭikam	— *paḷiku*	crystal
rūpam	— *rūpu, rūvu*	shape
kūṭam	— *kōḍu*	a peak
sulvam, śulvam	— *sulu* o.r. *suḷ, suluvu*	copper
kāca	— *gāju,* o.r. *kāju*	glass
akṣam	— *accu*	axis
amritam	— *amardu*	ambrosia
dhāmam	— *dāvu*	rope
maricam	— *meḷasu, meḻasu*	pepper
dyūtam	— *jūdu,* o.r. *jūju*	gambling
taraṅgam	— *taraṅgu*	wave
pēṭṭam	— *peṭṭu*	a basket
piṣṭam	— *hiṭṭu*	powder

279. *nelegoṇḍutvakkitvam*
kelaveḍeyitvakkamutvamum hrasvateya
ggalisirdetvamumantya
sthalasvarakkorme lōpamum sambhavikum.

Final *u* becomes *i*; sometimes *i* is changed to *u* or *e*; a final vowel is also elided.

u > *i* :

kharju	— *kajji*	a boil
kustumburu	— *kottumburu*	coriander

i > *u* :

granthi	— *gaṇṭu*	a knot
sandhi	— *sandu*	joint
makṣi	— *maccu*	a fly
mantri	— *mantu*	a minister

o.r. = other reading.

i > *e* :

pañcami	— *pañcave*	the fifth day of lunar fortnight
saptami	— *sattave*	the seventh day of lunar fortnight
aṣṭami	— *aṭṭave*	the eighth day of lunar fortnight
puṣkaraṇi	— *hokkaraṇe*	a tank
kukṣi	— *kukke*	a cavity
tuṇḍi	— *toṇḍe*	a beak
atasi	— *agase*	common flax
tulasi	— *toḷace*	the holy basil leaf

Examples for the elision of the final vowel.—

kīlam	— *kil*	a peg
śīlam	— *śīl*	disposition
kōṇam	— *kōṇ*	an angle
pramāṇam	— *pavaṇ*	measure
mīnam	— *mīn*	fish
nīram	— *nīr*	water
mukuḷam	— *muguḷ*	bud

280. *mahi pogaḻdāścarya pra*
graha vijñāpana kapiñjaḷāṅgirasāntya
kke hitam lōpa vidhānam
grahaṇakkam garaṇamāytu śabdādēśam.

The final letter of the above words elide. *garaṇa* (eclipse) substitutes the word *grahaṇa* (eclipse).

Examples :—

āścaryam	— *accari*	wonder
pragraham	— *haggam*	rope
vijñāpanam	— *binnapam*	request
kapiñjaḷam	— *kaviñju*	a kind of partridge
āṅgirasam	— *āṅgiram*	a descendant of Āṅgiras
grahaṇam	— *garaṇam*	eclipse

281. *krūra prakāraṅgaḷa*
mēreya rēphakke tarade ḷaḷalatvaṅgaḷ
pūripuvasvara vidhiyim
sāram grāmīṇaṇatvadeḍege lakāram.

The final *r* in the words *krūra* and *prākāra* becomes *ḷ* and *l* respectively. The *ṇ* of the word, *grāmīṇa* becomes *l*.

Examples.—

krūram	— *kūḷ*	cruel
prākāram	— *pāgal*	an encircling wall
grāmīṇam	— *gāvilam*	a rustic

5. FURTHER CHANGES

282. *śa sa da dha la ja ḷa tadim keḷa*
ge salva vatvam snukāra natvam mattam
ja sa ka na va śa ṣada yatvam
prasanna bhāvadoḷe taḷtu lōpamanāḷgum.

śva, sva, dva, dhva, lva, jva, ḷva, tva, lose their *va*; *sna* loses its *na*; *jya, sya, kya, nya, vya, śya, ṣya,* lose their *ya*.

Examples for the elision of *va.* —

īśvaram	— *īsaram*	Lord Śiva
śāśvatam	— *sāsatam*	permanent
śvānam	— *sānam*	dog
śvētam	— *sētam*	white
svargam	— *saggam*	heaven
svāmi	— *sāmi*	lord
svayambhu	— *sayambu*	Lord Brahma
svaram	— *saram*	sound
tapasvi	— *tapasi, tavasi*	ascetic
svarūpam	— *sarūpam*	form
svāti	— *sāti*	the star, Swati

അയ്യപ്പൻ പാട്ടുകൾ

—: * :—

സമ്പാദകൻ :—

ഡോ. എസ്. കെ. നായർ

പൂലിശ്ശേവം

താളം 4

1. മായാമോഹിനീഗർഭേ ശിവൻ കയ്യിൽ പിറന്നോനേ
നീയ്യില്ലാതൊരു രാജ്യമിതോ ചൊൽകാ നിലവയ്യാ
വേട്ടയ്ക്കായ് പല കാട്ടിൽ ചരിക്കുന്ന നിലവയ്യ
വേട്ടയ്ക്കായ് വിളിക്കുന്നു എഴുന്നെള്ളെൻ ഭഗവാനേ
പരമീശൻ തിരുക്കയ്യിൽ പിറന്നോനേ നിലവയ്യാ
വരുവാൻ താമസമെന്തെന്നരചെയ്യേൻ ഭഗവാനേ
കലഹത്തിലരിവർഗ്ഗം മുടിക്കുന്ന നിലവയ്യാ
കലികാലത്തു നിൻവീര്യം ശമിച്ചോ ചൊൽക നീ ദേവാ
അയ്യയ്യോ ശിവപുത്രാ! തവപാദം ഹൃദി ചേർത്തു
കയ്യപ്പാ വിളിക്കുന്നേൻ വരുവാൻ നീ മടിക്കൊല്ലേ
കാട്ടി നിൻപുലി പെററ ദിശി നോക്കി നടന്നോനെ
വേട്ടയ്ക്കായ് കൊടുംകാട്ടിലതിവേഗം ഗമിച്ചോനേ
ബാലനായിരിക്കുംനാൾ സുരലോകേ ഗമിച്ചോനേ
താലഭഞ്ജനമായിചെയ്താ മധുവൊക്കെക്കുടിച്ചോനേ
തയ്യലാളുദരത്തിൽപ്പിറന്നു ഞാൻ വളന്നെങ്കിൽ
കയ്യിലെത്തുന്നാൽ താലം മുറിയുമെന്നുരച്ചോനെ
ഇടിപോലട്ടഹാസത്താൽ മുഴക്കി ദേവലോകങ്ങൾ
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Volume XXVI Parts I & II

ANNALS
OF
ORIENTAL RESEARCH

UNIVERSITY OF MADRAS

Dr. K. KUNJUNNI RAJA
(*Editor-in-Chief*)

UNIVERSITY OF MADRAS
1976

ŚABDAMAṆIDARPAṆA

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(*Continued from A. O. R. Volume XXVI - Part I & II*)

sarasvati	— *sarassti*	Goddes Saraswati
dvīpam	— *dīpam, divi*	island
dvārapaṭṭam	— *dāravaṭṭam*	threshold
dviguṇam	— *duguṇam*	two-folds
dhvani	— *dani*	sound
sulvam, śulvam	— *sulu, sul*	copper
jvāla	— *jaḷe*	flame
jvaram	— *jaram*	fever
khiḷvam	— *kiḷ*	?
* o.r. *biḷva*	— *bil*	?
tvaritam	— *turiham*	quickly

Elision of *n*—

snuṣā	— *sose*	daughter-in-law

Elision of *ya*—

jyōti	— *jōti*	light
jyōtiṣam	— *jōyisam*	astrologer
sasyam	— *sasi*	plant
kāmsyam	— *kañcu*	bronze
ālasyakam	— *alasuge*	idleness
amāvāsyā	— *amāse, avase*	the new-moon day
māṇikyam	— *māṇikam*	ruby

* o.r. — other reading.

nyūnam	— *nūnam*	deficiency
nyāyam	— *nēyam*, o.r. *nāyam*	justice
vyathe	— *bete*, o.r. *vete*	sorrow
vyañjanam	— *beñjanam*	condiment
vyavahāram	— *bēhāram*, o.r. *vevahāram*	business
vāmśyam	— *vāsam*	made of bamboo
śyāmavarṇam	— *sāmavarṇam*	black colour
āyuṣyam	— *āyisam* o.r. *āyusam*	life-time

283. *yatvada satvada catvada*
datvada vidhi jatvadalli sanbhavisirkum
bhatvakke ha pa vamakkum
ratvakkam la ḷamumakkumōrondeḍeyoḷ

ja changes into *ya*, *sa*, *da* and *ca*; *bha* into *ha*, *pa*, *va*; *ra* into *la* or *ḷa*.

ja ⊳ *ya*

rājam	— *rāyam*	king

ja ⊳ *sa*

kuṭajakam	— *koḍasige*	a kind of medicinal tree

ja ⊳ *da*

muñjam	— *mode*	a sort of grass

ja ⊳ *ca*

lāmajjam	— *lāmaccam*, o.r. *lāmañcam*	a grass with fragrant roots

bha ⊳ *ha*

vallabham	— *ballaham*	master

bha ⊳ *pa*

bhinḍivāḷam	— *pinḍivāḷam*	an iron-bound club

bha ⊳ *va*

vriṣabham	— *basavam*	bull

* o.r. — other reading.

ra ⊳ *la*

kuṭhāram	— *koḍali*	pick-axe

ra ⊳ *ḷa*

marīcam	— *meḷasu*, *meḷasu*	pepper

284. *ḍatvam jatvam dvitva-*
dvitva dhakārakke yōgavāhamanāḷdā
ṣatvakke ḍatva ṭatvam
dvitvadīnakkum ṭakāramormadvitvam.

ddha becomes *ḍḍa* or *jja*. *dha* becomes *ḍa* or *ja*. *ṣa* becomes *ḍḍa* or *ṭṭa*. *ṣa* becomes sometimes also *ṭa*.

ddha ⊳ *ḍḍa*

varddhaki	— *baḍḍagi*, *baḍagi*	carpenter

ddha ⊳ *jja*

paddhati	— *pajje*, o.r. *hejje*	step

Here the *t* of the word *paddhati* has elided.

dha ⊳ *ja*

dhātu	— *jādu*	a kind of mineral

ṣa ⊳ *ḍḍa*

kāṣṭam	— *kaḍḍi*	stick

ṣa ⊳ *ṭṭa*

niṣṭha	— *niṭṭe*	the state of being intent on
niṣṭhuram	— *niṭṭuram*	rough
gōṣṭhī	— *gōṭṭi*	company
ṣaṣṭhī	— *caṭṭi*	the sixth day of the lunar fortnight
mañjiṣṭhakam	— *mañjiṭṭige*, *mañjiṭige*	a climbing herb yielding a red dye

* o.r. — other reading.

aṅguṣṭham	— *uṅguṭṭam*, *uṅguṭam*	the thumb
duṣṭam	— *duṭṭam*	a wicked man
naṣṭi	— *naṭṭi*	loss
sriṣṭi	— *siṭṭi*	creation
kaṣṭam	— *kaṭṭam*	difficulty
piṣṭam	— *piṭṭu*, o.r. *hiṭṭu*	powder
muṣṭikā	— *muṭṭige*	the fist
iṣṭakā	— *iṭṭige*	brick

ṣa ⊳ *ṭa*

pratiṣṭhā	— *hadiṭe*, o.r. *padiṭe*	fame
jyēṣṭhā	— *jēṭe*	an elder sister
saurāṣṭram	— *soraṭam*	the Saurāṣṭra kingdom

285. *viditam dāḍima kūṣmāṇ-*
ḍada matva sthānadalli baivam kūṣmāṇ-
ḍada ṣatvakkam binduga-
mudayisugum lōpavritti lakṣaṇa vidhiyim

The *m* of *dāḍima* and *kūṣmāṇḍa* becomes *b*. The *ṣ* and bindu of *kūṣmāṇḍa* also elide.

Examples—

dāḍimam	— *dāḷimbam*	the pomegranate
kuṣmāṇḍam	— *kumbaḷam*	ash-gourd

286. *samanisugumādivarṇan-*
timadoḷameradaneya varṇadantimadoḷamā-
samucita bindusthiti bin-
dumanta śabdakke bindulōpam bahuḷam

First and second syllables receive the bindu. A bindu is sometimes d o pped.

* o.r.— other reading.

Examples for the bindu of the first syllable—

mēṭhi, o.r. *mēthi*	— *mēṇṭi*	a pillar in the middle of a threshing-floor to which oxen are bound.
tātam	— *tande*	father
kūṣmāṇḍam	— *kumbaḷam*	ash-gourd
markaṭam	— *maṅkaḍam*, *makkaḍam*	monkey

Examples for the bindu of the second syllable—

kramukam	— *kavuṅgu*	the areca-nut tree
dāḍimam	— *dāḷimbam*	the pomegranate

Examples for the elision of bindu—

vāṁśyam	— *vāsam*	made of bamboo
muñjam	— *mode*	a kind of grass
saṁskritam	— *sakkadam*	Samskrit
lāñchanam, o.r. *lāñchyanam*	— *laccaṇam*	mark

Examples for the non-elision of bindu—

manthanī	— *mantaṇi*	an earthen pot used for churning
saṅghātam	— *saṅgaḍam*	association
aṅkuśam	— *aṅkusam*	the goad

287. *padaderaḍaneyakkarada-*
tvadoḷetvam hrasvadetvamātvakkūtva-
kkudayisukumatva sthiti bahu-
ḷade dīrgham hrasvamā tritīyākṣarakam

In the second syllable *a* becomes *e*; *ā* becomes *e*; *ū* becomes *a*. A long vowel of the second syllable is shortened. Long vowel is shortened also in the third syllable.

Examples : *a* ⊳ *e*

ujjayinī	— *ujjeṇi*	Name of a city

ā > *e*

rasāyanam — *raseyanam* an elixir

u > *a*

nirūpisidam — *niravisidam* (he) made known

Examples for the shortening of the long vowel of the second syllable—

hiṅgūlakam	— *iṅgulikam*	vermilion
prasādhanam	— *pasadanam*	ornament
dvitīya	— *bidige*	the second day of the lunar fortnight
tritīya	— *tadige*	the third day of the lunar fortnight
amāvāsye	— *avase*	the new-moon day
udyāpanam	— *ujjavaṇe*	bringing to a conclusion
vināyakam	— *benakam*	the God, Gaṇēśa

Examples for the shortening of the long vowel of the third syllable—

uttarīyakam	— *uttarige*	upper-cloth
vardhamānam	— *baddavaṇam* = *auḍalam*	the castor-oil plant

288. *vyavaharisugumatvakki-*
tva vidhānam hrasvadōtvamutvam śabda
praviditamādutvakka-
tvavritti mūṟaneya varṇadoḷ nelegoḷgum

In the third syllable *a* becomes *i*, *o* or *u*; *u* becomes *a*.

a > *e*

hiṅgūlakam — *iṅgulikam* vermilion

a > *o*

suraparṇi — *surahonne* a kind of tree

a > *u*

ālasyakam — *alasuge* laziness

u > *a*

kustamburu — *kottumbari* coriander

289. *dorekoḷgum nālkaneya-*
kkaradatvakkotvavritti śabdaṅgaḷoḷi-
rderaḍaneya mūṟaneya sañ-
carisuva nālkaneya varṇamakkumabhāvam

In the fourth syllable *a* becomes *o*; A syllable of the second, third and fourth place suffers elision.

a > *o*

āṭarūṣakam — *āḍasoge* a kind of plant, the leaves of which are not eaten even by a goat.

Example for the elision of the second syllable—

vyavahāram — *bēhāram* business

Examples for the elision of the third syllable—

palyayanam	— *hallaṇam*	saddle
amāvāsye	— *avase*	new-moon day
vināyakam	— *benakam*	the god, Gaṇēśa
maruvakam	— *marugam*, o.r. *maragam*	a kind of plant
ujjayani	— *ujjeṇi*	N. of a city
āṭarūṣakam	— *āḍasoge*	a kind of plant, the leaves of which are not eaten even by a goat

Examples for the elision of the fourth syllable—

uttarīyakam — *uttarige* upper-cloth

6. Compounds of Tadbhavas with Tadbhavas, and of Tadbhavas with unaltered Samskrit themes.

The pure Kannada compounds formed with tadbhava words are given below.

290. *padaneradum tadbhavadoḷ*
pudidire mālpudu samāsamam padayugadoḷ
padamondēgeydum vidhi-
godavade nileyum samāsamuṇṭareyeḍeyoḷ

In forming compounds both words may be tadbhavas. A compound is sometimes formed with the one being a tadbhava and the other a Samskrit word. Some such compounds in usage are considered as faultless.

Examples for compounds where both the components are tadbhavas—

sarvalakṣaṇam	— *sabbalakkaṇam*	all attributes
sarvasannāham	— *sabbasannaṇam*	a complete armament
samōghasannāham	— *savagasannaṇam*	an array of a great multitude
karkaśayauvvanam	- *kakkasajaūvvanam*	a rough time of youth
aṅkuśacāraṇam	— *aṅkusasāraṇe*	guiding or driving an elephant with a hook
daśaśiram	— *dasasiram*	one with ten heads : Rāvaṇa
varṇaśaram	— *baṇṇasaram*	a string of gold beads, corals, etc.
driṣṭiviṣam	— *diṭṭibisam*, o.r. *diṭṭivisam*	having poison in the eye : a snake
śilpikavidyā	— *cippigabijje*	skill in art
rakṣāśriṅkhalam	— *rakkasaṅkale*	a chain worn as a preservative
yamapuram	— *javahuram*	the abode of yama
ṣaṣṭhigrahaṇam	— *caṭṭigaraṇam*	?
sthānadīpika	— *ṭāṇadīvige*	a lamp on a stand

sthānabhraṣṭam	— *ṭāṇabaṭṭam*	one who is displaced
krūrarkarmi	— *kūḻkammi*	a person who performs pitiless deeds
śrīkhaṇḍam	— *sirikaṇḍam*	sandal-wood
vīraśrī	— *bīrasiri*	the glory of valour
avanajēmanam	— *avaṇajavaṇam*	a joyful meal
acchasphaṭikam	— *accavaḷiku*	transparent crystal
sambhārakavaḷam	— *sambaragavaḷam*	a bolus of ingredients
kharaśāṇam	— *karasāṇe*	a grind-stone
praticchandam	— *paḍicandam*	a reflected image
āndōḷachatrikā	— *andaḷasattige*	a parasol on a palankeen

Examples of compounds where only the second component is a tadbhava—

maṅgaḷaprasādhanam	— *maṅgaḷavasadanam*	a festive ornament or dress
vijayaśēṣi	— *vijayasēsi*	one who has almost gained the victory
paramaśri	— *paramasiri*	the highest prosperity etc.
jagavarti	— *jagavatti*	the mover of the world
pañcaśaram	— *pañcasaram*	five - arrowed : Kāma
pādarakṣā	— *pādarakke*	a shoe
parabrahmam	— *parabommam*	the supreme soul

karaṇaśālā	— *karaṇasāle*	an office of writers
paṭṭaśālā	— *paṭṭasāle*	a reading-hall
dānaśālā	— *dānasāle*	a house where alms are given
uttaradēśam	— *uttaradēsam*	the northern country
bāhuvaḷayam	— *bāhubaḷe*	an arm-ring
pādaśriṅkhalā	— *pādasaṅkaḷe*	a chain for the foot

Examples where the first component is a tadbhava—

tripurāntakam	— *tivurāntakam*	Śiva
triguṇam	— *tiguṇam*	the three qualities
trivaḷi	— *tivaḷi*	the three corrugations over the navel
dviguṇam	— *duguṇam*	twofolds
caturdantam	— *caudanta*	the four - tusked elephant
svarakaraṇam	— *sarakaraṇam*	sounding
svaravādi	— *saravādi*	a singer
padagatī	— *payagati*	gait
yamadaṇḍam	— *javadaṇḍam*	yama's rod
sandhivātam	— *sanduvātam*	rheumatism in the joints
śanivāram	— *saṇivāram*	Saturday
grāmarasam	— *gāvarasam*	rustic taste or sentiments?
paśupati	— *pasupati*	Śiva
diśābali	— *desebali*	an offering to the regions of the sky

śūlapāṇi	— *sūḷapāṇi*	Śiva

Examples for compounding tadbhava with Samskrit words being faulty—

"*taravēḻmāṇikyabhaṇḍārada puṭikegaḷam*" ‖ 684 ‖

(Ask to bring the boxes from the treasury of rubies)

The above is the usage of Hamsarāja. In this usage, if *māṇika* is substituted for *māṇikya*, as *māṇikabhaṇḍāra*, the compound becomes free of fault.

291. ēkadvitricatuḥśa-
bdākritigekka du ti caugaḷādēśaṅgaḷ
svīkritasamāsapūrvado-
ḷakaripar pratyayāntadoḷamī vidhiyam

In the beginning of compounds, the words, *ēka, dvi, tri, catuh* become *ekka, du* (*dū*), *ti, cau.* Even though *dvi, tri, catuh* end in *ka* suffix, they undergo the above change.

Examples for *ekka*—

ēkaśaram	— *ekkasaram*	a chain of one string
ēkapatram	— *ekkavatti*	one-leaved
ēkasthalam	— *ekkataḷam*	one place

Examples for *du*—

dviśaram	— *dusaram*	having two arrows
dviguṇam	— *duguṇam*	two-folds
dvipaṭṭikā	— *duvaṭṭige, dūvaṭṭige*	a double piece of cloth
dvihastam	— *duhattam, dūhattam*	two hands

Examples for *ti*—

triguṇam	— *tiguṇam*	the three qualities
triśaram	— *tisaram*	a chain with three strings
triśūlam	— *tisuḷam*	trident

tripadi	— *trivadi*	three footed : N. of a metre
trivaḷi	— *tivaḷi*	the three folds near the navel

Examples for *cau*—

catuhpadam	— *caupadam*	a quadruped
catuhpaṭṭam	— *cauvaṭṭam, cauvaṭam*	a place where four roads meet
caturgrāmam	— *caugāve*	four villages
catuhkhaṇḍam	- *caukaṇḍam*	four pieces
caturvēdi	— *cauvēdi*	familiar with the four vēdās
caturdantam	— *caudantam*	having four tusks

Examples for the words with *ka* suffix—

dvikam	— *dugam*	a pair
trikam	— *tigam*	three-fold
catuṣkam	— *caukam*	a square

292. *samasanda saha mahaccha-*
bdame sāmādēśadim samāsādiyoḷan-
tamardirkum parapadapū-
rvamadum vyañjanadoḷonde bahuḷateyindam

When consonants succeed the words *saha* and *maha* become *sā* and *mā* mostly.

Examples for *sā*—

sahadēvam	— *sādēvam*	Sahadēva, the youngest of the Pāṇḍavas
sahavāsi	— *sāvāsi*	living together

Examples for *mā*—

mahādēvam	— *mādēvam*	Śiva
mahākāḷi	— *mākāḷi*	Durga
mahājanam	— *mājanam*	a great multitude of men

mahādāni	— *mādāni*	a very liberal person
mahāsāmantam	— *māsāvantam*	a great lord of the borders
mahāpātakam	— *māpātakam*	a great crime
mahāpatham	— *māpatam*	a chief road
mahantam	— *māntam*	a great man
mahāpuruṣam	— *māpuruṣam*	a great man
mahālakshmi	— *mālakumi*	Lakshmi, the goddess of wealth

Examples for exceptions—

sahajātam	— a brother
sahadharmi	— one who possesses similar properties
sahabhōji	— one who eats together with others
mahāgiri	— big mountain
mahāgajam	— big elephant
mahāsainyam	— big army

293. *paradoḷ pabamaṅgaḷ nela-*
sire vaivam pīnamā pakāramadūtvam
berasire tām hrasvateyan-
taremba śabdāntarēphegakkum lōpam

When the initial letter of the second word is *pa, ba* or *ma*, these change into *va*; in such a case an *ū* of *pa* is shortened. The *rēpha* of the preceding word, *antar* is elided.

pa > *va*

hamsapiṇḍam	— *añcevindu*	a flock of swans
pañjarapakṣi	— *hañjaravakki*	a bird in a cage
pādapāśam	— *pādavāsam*	a foot-rope for cattle, etc.
pādapaṭṭam	— *pāyavaṭṭam*	a badge of honour for the foot

ratnapaṭṭika	—	*rannavaṭṭige*	a jewel-frontlet
yōgapāduka	—	*jōgavāvuge*	a magical shoe
saṃsthāpaṭṭanam	—	*santevaṭṭaṇam*	a town of assemblage
mānuṣapustakam	—	*mānasavottage*	a human book
saṅghāṭaprēkṣaṇam	—	*saṅgaḍaveggaṇam*, o.r. *saṅgaḍavekkaṇam*	combined sight
rākṣasaprakaraṇam	—	*rakkasavagaraṇam*	a demon-drama
candrapuram	—	*candavuram*	N. of a town

ba ⊳ *va*

śriṅkhalābandham	—	*saṅkalevandam*	confining with fetters.
diśābali	—	*desevali*	offering to the four directions
śarabandham	—	*saravandam*	an arrow-tie

ma ⊳ *va*

dēvamānuṣam	—	*dēvavānasam*	
yamaḷamardaḷam	—	*javaḷimaddaḷe*	a double drum
ratnamaṇi	—	*rannavaṇi*	a ruby

Examples for the shortening of *ū* of *pa*—

varṇapūram	—	*baṇṇavuram*	filled with colour
karṇapūram	—	*kaṇṇavuram*	an ornament for the ear

Examples for the elision of the *rēpha* (*ra*) or *visarga*—

antaḥpuram	—	*antavuram*	the female apartment

o. r.—other reading

Examples of exceptions to the rule that *pa, ba, ma* change to *va*—

kaṇḍapaṭam	—	*kaṇḍavaṭam*	curtain
gūrjarapaṭṭi	—	*gujjarapaṭṭi*	silk from Gūrjara kingdom
śaṅkaraprasāditam	—	*śaṅkarapasāyitam*	graciously presented by Śiva
pativrata	—	*hadibade*, o.r. *hadibate*	a devoted and virtuous wife
nirbandhikam	—	*nibbandigam*	a man who insists upon
nirbuddhi	—	*nibuddi*	unwise
acchamallikā	—	*accamallige*	a true jasmine
vallimāṭam	—	*baḷḷimāḍam*	a house of creepers
akṣaramālā	—	*akkaramāle*	the alphabet

294. *udayipudu tritiyate pū-*
rvada sūtravidhānadinde katapakke tagu-
ḷvudu dīrgham pūrvapadān-
tyadoḷuttarapadada modaloḷodavire lōpaṁ

As laid down in a previous sūtra the initial *k, t, p* of the second component change in to *g, d, b*. The final vowel of the first component is lengthened; the initial syllable of the second component is elided.

k ⊳ *g*

mānuṣakāvyam	—	*mānasagabbam*	human poetry
karpūrakaraṇḍakam	—	*kappuragaraḍage*	a camphor box
sambhārakabaḷam	—	*sambaragavaḷam*	a bolus of ingredients
ratnakambaḷam	—	*rannagambaḷi*	a figured carpet

o. r.—other reading

kāśakarpaṭam	— *kāsigappaḍam*	
	o.r. *kasegappaḍam*	a rag used to cover the privities or gird the loins

t ⊳ *d*

khadiratāmbūlam	— *kairadambulam*	catechu and betel
mālātōraṇam	— *māledōraṇam*	a festoon
kākatuṇḍi	— *kāgedoṇḍe*	a kind of shrnb
acchatuvari	— *accadovari*	
	o.r. *accadogari*	a good kind of Tuvari
saṅghātatāḷam	— *saṅgaḍadāḷam*	combined musica time, etc.

Similarly the examples where *p* changes to *b* are to be noted.

Examples for the lengthening of the final vowel of the first component and the elision of the initial syllable of the second component—

dharmapānīya	— *dammāṇi*	water given gratuitously
kāmsyatāḷa	— *kamsaḷam*	a cymbal

295. *parapadadādige lōpam*
dorekoḷgum kelavaṟatli pūrvapadāntya-
kkiradakkum lōpam vyava-
haripa samāsaṅgaḷalli kelakelaveḍeyoḷ

Sometimes in compounds, the initial syllable of the second component elides; in some cases there is elision for the final syllable of the first component.

Example for the elision of the initial syllable—

carmapaṭṭika	— *cammaṭige, samaṭige*	a leather back-gammon board

o. r. — other rediag.

ಹವ್ಯಕ ಜನಪದ ಗೀತೆಗಳಲ್ಲಿ ದೈವ ಸ್ತುತಿ

ದ್ರಾವಿಡ ಭಾಷೆಗಳಲ್ಲಿ ಕನ್ನಡವೂ ಒಂದು ಪ್ರಸಿದ್ಧವಾದ ಭಾಷೆ. ಇತರ ಭಾಷೆಗಳಂತೆಯೇ ವಿಪುಲವಾದ ಸಾಹಿತ್ಯವುಳ್ಳ ಭಾಷೆ. ಭಾಷೆಯು ಕಾಲದಿಂದ ಕಾಲಕ್ಕೆ ಪ್ರದೇಶದಿಂದ ಪ್ರದೇಶಕ್ಕೆ ವ್ಯತ್ಯಾಸವಾಗುತ್ತಾ ಹೋಗುತ್ತದೆ. ಪ್ರತಿಯೊಂದು ಪ್ರಸಿದ್ಧವಾದ ಭಾಷೆಯಲ್ಲಿಯೂ ಇರುವಂತೆ ಕನ್ನಡದಲ್ಲಿಯೂ ಅನೇಕ ಪ್ರಾದೇಶಿಕ ಭೇದಗಳಿವೆ. ಮಂಗಳೂರಿನ ಕನ್ನಡ, ಮೈಸೂರಿನ ಕನ್ನಡ, ಬೆಂಗಳೂರಿನ ಕನ್ನಡ, ಧಾರವಾಡ ಕನ್ನಡ, ಬಿಜಾಪುರಿ ಕನ್ನಡ, ಎಂದು ಕೆಲವು ಭೇದಗಳನ್ನು ಗುರುತಿಸಬಹುದು. ಇದೇ ರೀತಿ ಕನ್ನಡಕ್ಕೆ ಸೇರಿದ ಉಪ ಭಾಷೆಗಳೂ ಅನೇಕ ಇವೆ. ಬಡಗ, ಕೊಡಗು, ಹವ್ಯಕ, ಕೋಟ, ಗೌಡ, ಬೈರ ಮುಂತಾದ ಭಾಷೆಗಳು ಕನ್ನಡದ ಪ್ರಮುಖ ಉಪ ಭಾಷೆಗಳಾಗಿವೆ. ಹವ್ಯಕ ಭಾಷೆಯು ಹಳೆಗನ್ನಡ ಭಾಷೆಗೆ ತೀರ ಸಮೀಪವಾದ ಭಾಷೆಯಾಗಿದೆ. ದಕ್ಷಿಣ ಕನ್ನಡ, ಉತ್ತರ ಕನ್ನಡ, ಕೊಡಗು, ಶಿವಮೊಗ್ಗ ಮುಂತಾದ ಕಡೆಗಳಲ್ಲಿ ಈ ಭಾಷೆಯನ್ನಾಡುವ ಜನರಿದ್ದಾರೆ. ಇವರೆಲ್ಲರೂ ಕನ್ನಡದ ಒಂದು ಹಳೆಯ ರೂಪವನ್ನೇ ಆಡುತ್ತಿರುವರಾದರೂ ಒಂದು ಕಡೆಯವರ ಮಾತು ಇನ್ನೊಂದು ಕಡೆಯವರ ಮಾತಿಗಿಂತ ಹಲವು ವಿಷಯಗಳಲ್ಲಿ ಭಿನ್ನವಾಗಿದೆ. ಹವ್ಯಕ ಭಾಷೆಯನ್ನು ಮುಖ್ಯವಾಗಿ ದಕ್ಷಿಣ ಕನ್ನಡದ ಹವ್ಯಕ ಭಾಷೆ ಮತ್ತು ಉತ್ತರ ಕನ್ನಡದ ಹವ್ಯಕ ಭಾಷೆ ಎಂದು ಎರಡು ವಿಭಾಗ ಮಾಡಬಹುದು. ದಕ್ಷಿಣ ಕನ್ನಡ ಜಿಲ್ಲೆಯ ದಕ್ಷಿಣಾರ್ಧದಲ್ಲಿ ಅಂದರೆ ಕೇರಳ ರಾಜ್ಯದ ಕಾಸರಗೋಡನ್ನೂ ಒಳಗೊಂಡ ಪ್ರದೇಶದಲ್ಲಿ ಹವ್ಯಕ ಬ್ರಾಹ್ಮಣ ವರ್ಗ ವಿಶೇಷವಾಗಿದೆ. ಇವರಾಡುವ ಹವ್ಯಕ ಭಾಷೆಯಲ್ಲಿ ವಿಪುಲವಾದ ಜನಪದ ಸಾಹಿತ್ಯವಿದೆ. ಈ ಭಾಷೆಯಲ್ಲಿರುವ ಹಾಡುಗಳು, ಕಥೆಗಳು, ಒಗಟುಗಳು, ಗಾದೆಗಳು ಇವೆಲ್ಲವೂ ಹವ್ಯಕ ಜನಾಂಗದ ಸಂಸ್ಕೃತಿ, ದೈವಭಕ್ತಿ ಸಾಮಾಜಿಕ ರೀತಿ ನೀತಿಗಳನ್ನು ಚಿತ್ರಿಸುತ್ತವೆ. ಜನಸಾಮಾನ್ಯರು ತಮ್ಮ ಜೀವನಾನುಭವದಿಂದ ಹೇಳಿದ ಹಾಡುಗಳೇ ಈ ಜನಪದ ಗೀತೆಗಳು. ಜನಸಾಮಾನ್ಯರ ಹೃದಯಾಂತರಾಳದ ಸುಖದುಃಖದ ಕಲ್ಪನೆಯನ್ನೂ ಬೇಸ ಬೇಸರದ ಒಳಗುದಿಯನ್ನೂ ಈ ಗೀತೆಗಳಲ್ಲಿ ಕಾಣಬಹುದು.

ಜನಪದ ಗೀತೆಗಳು ಯಾವ ಭಾಷೆಯಲ್ಲಿದ್ದರೂ ಅವು ಜನಮನದಲ್ಲಿ ಉಳಿದುಬಂದವು. ಗ್ರಂಥಸ್ಥವಲ್ಲದ ಈ ಗೀತೆಗಳು ಬಹುಕಾಲದಿಂದ ಕಿವಿಯಿಂದ ಕಿವಿಗೆ ಬಾಯಿಯಿಂದ ಬಾಯಿಗೆ ತಲೆಮಾರುಗಳನ್ನು ದಾಟಿ ಬಂದವು. ಜನ ಸಾಮಾನ್ಯರ ಸಹಜ ಕವನಗಳಾದ ಈ ಜನಪದ ಗೀತೆಗಳಲ್ಲಿ ಮನವನ್ನು ಸೆಳೆಯುವ ಸಾಹಿತ್ಯಾಂಶವಿದೆ, ಕಲಾಸೌಂದರ್ಯವಿದೆ.

Volume XXVII Parts I & II

ANNALS
OF
ORIENTAL RESEARCH

UNIVERSITY OF MADRAS

Dr. K. KUNJUNNI RAJA
(*Editor-in-Chief*)

UNIVERSITY OF MADRAS
1977

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ŚABDAMAṆIDARPAṆA

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(*Continued from A. O. R. Volume XXVI - Part I & II*)

Examples for the elision of the final syllable—

dēvakulam	— *dēgulam*	a temple
dēśaśākhā	— *dēsake*	a sub-division, etc. of a country
sūciyānam	— *sūyāṇam*	marchiug in a sharp file or column

296. *āvagāmākāraga-*
rāvaḷikegaḷivu samāsaduttarapadanā-
gāvarisirkum lōpam
bhāvipoḍeraḍaneya varṇadoḷamādiyoḷam

When the words *ākāra, āgāra, āvaḷika* form the second component in a compound, they lose their first and second syllables.

Examples for *ākāra* (form)—

citrākāram	— *cittāram*	a portrait
rūpākāram	— *rūpāram*	a beautiful form

Examples for *āgāra* (room)—

kōṣṭhāgāram	— *koṭṭāram*	a store-room
bhāṇḍāgāram	— *bhaṇḍāram*	a treasury

kṣīrāgāram	— *kirāram, kīlāram*	a milk-house
dēvāgāram	— *dēvāram*	a temple
dhavaḷāgāram	— *dhavaḷāram*	a palace
gūḍhāgāram	— *gūḍāram*	a tent

Examples for *āvaḷike* (row)—

dīpāvaḷikā	— *dīpāḷige, dīvaḷige*	a row of lamps

Exceptions—

simhāgāram	—	the lion's cage,
kārāgāram	—	prison

297. *dara dāra bāramakkum*
parada dvārakke pūrvadoḷ tadbhavamā-
gire siriya vaṅka pāṇiya-
mire kanṭiyamucitavidhi vikalpavidhānam

When the words *siriya, vaṅka pāṇiya,* and *kanṭiya*, the tadbhavas of the words *śrī, vakra, pānīya* and *kanṭaka* respectively, form the first component in a compound and the second component is *dvāra*, the latter takes the form of *dara, dāra* or *bāra*.

Examples—

śrīdvāram	— *siriyadaram, siriyadāram, siriyabāram*	a royal door
vakradvāram	— *vaṅkadaram, vaṅkadāram, vaṅkabāram*	a crooked door or entrance etc.
pānīyadvāram	— *pāṇiyabāram*	an outlet for water
kanṭakadvāram	— *kanṭiyabāram*	an impeding door

The last two compounds do not take other forms in the second component.

7. Tatsama words

298. *maṇi mañcam paṭṭam tō-*
raṇamaṭṭam gōṇi sabaḷamaṅkam laṭe kaṅ-
kaṇameseva kōnṭe balamaṅ-
gaṇam bilam bandi māle gāḷam gaṇḍam.
gallam mallam taḷamin-
tellam tatsamamumivaṟudāharaṇegaḷam
sollisuveneraḍu meygam
ballargaḷ meccutire samāsōktigaḷim.

These words are the same in form in Samskrita and Kannada As examples I give below their compounds with Samskrita and Kannada words.

maṇi gem—

makuṭamaṇi	a tiara-gem
dinamaṇi	sun
kelavaṇi	a jewel at the side of any thing
uḍevaṇi	a waist-jewel

mañca cot :—

kāñcanamañcam	a golden bedstead
ratnamañcam	a bedstead studded with precious stones.
seḷemañcam	a swinging cot
tūgumañcam	a hanging cot

paṭṭa a seat :—

paṭṭavardhanam	a distinguished elephant
paṭṭamahiṣi	the queen
paṭṭaśaram	a large tank
paṭṭavaṇe	a throne
paṭṭagore, o.r. *paṭṭagāṟe*	silk raiment, etc.
paṭṭagarduge	a throne

o.r.—other reading

tōraṇa a festoon :—

kaṁsyatōraṇam	a festoon of bell-metal vessels
makaratōraṇam	a festoon in the form of crocodile carried on two poles.
paccedōraṇam	a festoon of green leaves
taḷirdōraṇam	a festoon of young leaves

aṭṭa loud :—

aṭṭahāsam	an outcry
aṭṭavaḍi	a long stick
aṭṭagaval	a tall bifurcated branch

gōṇi sack :—

gōṇikāputram	a burdensome bad son
kiṟugōṇi	a small sack
pergōṇi	a big sack

sabaḷa spear :—

sabaḷatrinētram	Śiva with a spear
sabaḷasahasrabāhu	a thousand armed person with a spear
sabaḷagadyāṇam	a gadyāṇa that has its full weight.
sabaḷadeṟe	tribute in gadyāṇas
sabaḷavinnaṇi	a person who is adroit in the use of spears.

aṅka sign :—

mrigāṅkam	moon
vriṣāṅkam	Lord Śiva
māṟaṅkam	a rival
kaṭṭaṅkam	a severe battle
aṅkavaṟe	a war-drum
aṅkavātu	a beautiful word.

late creeper :—

navalate	a new creeper
eḷalate	tender creeper
latevaḷḷi	a creeper
latevane	an arbour

kaṅkaṇa bracelet :—

maṇikaṅkaṇam	a bracelet ornamented with gems
hastakaṅkaṇam	a bracelet for the wrist
hiṇḍugaṅkaṇam	a number of bracelets
gubbigaṅkaṇam	a bracelet ornamented with figures of small birds

kōṇṭe fort :—

dhūḷikōṇṭe	a fort of earth
heḍegegōṇṭe, o.r. *heḍagegōṇṭe*, *heḍe—*, *heḍa-*	a fort with baskets or boxes?
taḷigōṇṭe	a fort with a choultry
hattugōṇṭe	a fort for scaling

bala strength :—

bhūbalam	earth-power
bhujabalam	strength of the arm
āḷvalam, o.r. *āḷbalam*	a body of soldiers
tōḷvalam, o.r. *tōḷbalam*	prowess of the arm
nelavalam	a land-force
pervalam	a big force
mārvalam	an opposing force

aṅgaṇa a court yard :—

aṅgaṇavalayam	the boundary or circumference of a yard
aṅgaṇavāvi	a well in a yard
aṅgaṇaveṭṭu o.r. *aṅgaṇaveṭṭi*	an artificial hill in the yard

o.r.—other reading

bila hole :—

biladvāram	the mouth of a hole
bilasargam o.r. *bilasagga*	a subterraneous passage
perbilam	a big hole

bandi prisoner :—

bandigrahaṇam	taking prisoner
balvandikāṟam	a great thief
balvandikāṟana vōl hiṇḍoḍedante pōytu	went away like the dispersal of the group attacked by a great thief

"*bandiviḍidam bimbādharasthānamam*" ‖ 685 ‖

he captured the place of the *bimba*-like lips.

māle garland :—

vanamāle	a garland of holy Tuḷasi
kaṇṭhamāle	a necklace
pūmāle	a garland of flowers
paccemāle	a garland of emeralds

gāḷa hook :—

gaḷagāḷam	a hook for catching the throat
saṇṇagāḷam	small hook
eḍegāḷam	a small fish-hook

gaṇḍa hero :—

gaṇḍagarvam	great pride
gaṇḍaguṇam	great excellence
gaṇḍavariju	a mighty, grand form
gaṇḍagali	a strong hero
gaṇḍavasadanam o.r. *gaṇḍavasanam*	grand decoration
gaṇḍapeṇḍir	husband and wife

o.r.—other reading

galla cheek :—

gallasthaḷam	the cheek
gallagivi	an ear that hangs down the cheek
gallamuguri	the cheek
gallagugguri	a curl of hair combed over the cheek
teḷgallam	a thin cheek

malla wrestler :—

mallamurāntakam	the slayer of Malla and Mura : Lord Krișṇa
mallavātu	a battle-cry
mallagāḷegam o.r. *mallagāḷaga*	a wrestling or boxing match

taḷa surface :—

karataḷam	palm
dharaṇitaḷam	earth
kendaḷam	a red leaf
taṭṭataḷam	a flat palm of the hand
taḷahaggam	a rope that touches the bottom

299. *sakkadamam maṟegoḷḷade*
cokkaḷikeyinaccagannaḍam bēḷpara ka-
yvokka nidhiyenipapabhram-
śakkam dēśiyapadakamuṇṭu samāsam.

For those who, without resorting to Samskrit, want to use pure Kannada, these tadbhava words, their compounds and the tatsama compounds form a handy treasure. With these words and compounds, *dēśiya* (pure Kannada) words can be joined to form compounds.

o.r.—other reading

Examples for tadbhava joining with *dēśiya* word to form a compound—

sejjevane	a sleeping-apartment
siṅgavēṇṭe	a lion's hunt
rāyagōṭe	a royal fort

Tadbhava compound joining with *dēśīya* word—

tāṇadīvigeveḷagu	light of the lamp with a stand
javaḷivaddaḷedoṅgal	a cluster or number of double-drums
jonnavakkigaṇgaḷ	the eyes of the Greek Partridge

Tatsama compound joining with *dēśīya* word—

sabaḷagadyāṇadeṟe	tribute in gadyāṇas that have their full-weight
kaṭṭaṅkadallaṇam	one who causes fear in a severe battle
pūmāleduṟumbu	a knot of hair with a garland of flowers

The Seventh Chapter ends.

CHAPTER VIII

PARTICLES

300. *anukritipadamodaveyumadu-*
vaneyemberaḍum padāntyadoḷ bareyum ne-
ṭṭane tāvavyayamappuvu
vaneya nakāram vikalpadinde gakāram

Imitative sounds like *dhigilane, bhugilane, bhōrane* and many words formed by the suffixes *adu* and *ane* form particles.

Examples for words formed with *adu* :—

nūṅkadu, o.r. *nūkadu*	to shove much
nūḷadu	much
tettadu, o r. *tekkadu, tettadu*	much

Examples for words formed with *ane* :—

kammane	fragrantly
immane	sweetly
siyyane	sweetly
mellane	slowly

Examples for *ge* suffix used in place of *ne* :—

neṭṭane, neṭṭage	straightly
summane, summage	quietly
kammane, kammage	fragrantly
binnane, binnage	silently

301. *sollоḷ kriyātmakāvyaya*
millendu kiṟidembudākirṇārtham
ballarge nirnimittā-
rthōllasitam nirnirembudum nirneramum

o.r.—other reading

The particle, *illa* (not) is in the verbal form. The particle, *kiṟidu* means densely; *nirnira* and *nirnera* mean causelessly.

302. *negaḷgum maunārtham su-*
mmage summaneyusikanendu nuḍivavyayadoḷ
pugugum guṟugummage bi-
nnage binnaneyenaloḍam kriyāśūnyārtham

The particles *summage, summane, usikane* mean silently; *guṟugummage, binnage, binnane* mean inactively.

303. *ānumenippavyayamam*
sthānadiśākāla saṅkhyegaḷoḷusirvar ma-
ttēnumenippartthamanira-
dāniparaṇamāṇamendu nuḍivavyayadoḷ

The particle, *ānum* (soever) refers to place, direction, time and number: *aṇam āṇam* mean whatsoever.

Examples: *ānum* referring to place:—

elliyānum	wheresoever

referring to direction:—

ettānum	wheresoever

referring to time:—

endānum	whensoever

referring to number:—

ondānum	at least one
eraḍānum	at least two
pattānum	at least ten
nūṟānum	at least hundred

usage of *aṇam*:—

kāryamaṇamilla	There is no work whatsoever

usage of *āṇam*:—

guṇamāṇamilla	There is no goodness whatsoever

304. *nāḍeyeḍeyāvagam neṟe*
nīḍum karamāḍameyde nūḷadu piriḍum
nīḍu mige kennamellam
rūḍhiyanuḷḷudumivavyayadoḷadhikārtham.

The particles, *nāḍe, eḍe, āvagam, neṟe, nīḍum, karam, āḍam, ayde, nūḷadu, piriḍum, nīḍu, mige, kennam* signify 'much,' 'exceedingly' and 'more.'

305. *bhōṅkane cekkane bhōrane*
bhōṅkal caḍupuḍane giṟṟatiṟṟaneyum ma-
ttam kaḍu ceccara beccara-
mum kūḍire tammoḷoḍavugum śighrārtham

bhōṅkane, chekkane, bhōrane, bhōṅkal, caḍupuḍane, giṟṟatiṟṟane, kaḍu, ceccaram, beccaram mean 'swiftly.'

306. *ēgam valam veṟam dal*
tagugumatiniścayārthamam tanitara-
rthāgatamadu mattina nuḍi-
yēgeydum bēṟebēṟeyene pṛthagartham

ēgam, valam, veṟam and *dal* signify 'most certainly,' *mattina* means 'other,' *bēṟebēṟe* means 'separately.'

307. *anu tiṟṟane tiṭṭane ba-*
ṭṭaneyembivaroḷ bhramārthamoykaneyene ne-
ṭṭaneyene neṭṭageyene ban-
du nilkumivaroḷ parisphuṭārthavidhānam

tiṟṟane, tiṭṭane and *baṭṭane* mean 'whirlingly': *oykane, neṭṭane* and *neṭṭage* signify 'exactly' 'nicely.'

308. *vēdaneyoḷahahamembudu*
khēdadoḷaccariyoḷakkaṭā embudu tat–
khēda viḍambana karuṇā–
nādadoḷayyō enippudavatarisirkum

ahaha is used in pain; *akkaṭā* in grief and surprise; *ayyō* in grief and compassion.

309. *savanipudōhō hō ene*
nivāraṇārtham sahārthamoḍanene hasana–
vyavahriti gahagahamene piri–
duvembabhiprāyadalli sōḍambāḍam

The particles *ōhō, hō* are used in stopping; *oḍane* means 'with'; *gaha gaham* is used in laughing; *sōḍambāḍam* means 'much,' 'more.'

310. *pariviḍiyinadāh ah em*
beṟaḍum vismaya viḍambanam vyasanasukha–
sphuritārthadoḷuh embudu
piridumasahyārthadoḷ prayōgise paḍegum

ah, āh are used in showing surprise, *uh* expresses joy derived from a bad habit and disgust.

311. *smaraṇa vicāramantraṇa*
parigatavenisirpuvelele ē embivu sañ
carisuvudanumatadoḷ ba–
llarinēkāramadekāramavadhāraṇeyoḷ

elele, ē are used in calling to mind, in deliberation and in addressing. *e* and *ē* are used in emphasising.

312. *mattembudu punararthado–*
ḷettānumadelliyānumembarthadoḷā–
yattaṅgaḷarame aregaḷ
suttēm taraḷārthadalli beḷpaḷamakkum

matte means 'again'; *arame, are* mean 'here and there' 'to some extent'; *beḷpaḷam* means 'unsteadily,' 'tremblingly.'

313. *saleyembudu nityārtha–*
valambi humeneyum alteyalteyeneyum
phaliyisugum praśnārthō–
jjvalānumānārthayugaḷamavu śābdikarim

sale means 'constantly' *hum* and *alteyalte* are used in asking and inferring.

314. *amumembiveraḍumamargum*
samuccayārthadoḷe ē, o, ō, embive śa–
bdamanappi viśaṅkāpra–
śna manḍalākṣēpakārthadoḷ vartisugum

am um mean 'and,' 'also'; *e, ē, o, ō* joined to a word express doubt, question and censure.

315. *baḻike bāḻikkam baḻikam*
baḻikke baḻiyam prasiddha paścādartham
ghaḻiyipudu vikalpārtham
kaḷalade mēṇemba śabdadoḷ śābdikarim

baḻike, baḻikkam baḻikam, baḻikke, baḻiyam signify 'afterwards'; *mēṇ* means 'further,' 'or.'

316. *upamānārthadoḷivu va–*
rtipuvantireyanteyantevōl vōlgaḷ rañ–
jipuvu gaḍa gaḷa gaḍaṅgaḷa
vupacita vārteyoḷamucita sambhāṣaṇeyoḷ

antire, ante, antevōl, vōl mean 'as,' 'like as'; *gaḷa* and *gaḍa* are used in polite communication.

317. *meṟegum summane summage*
baṟidallavaṟemba mātakāraṇadoḷ po–
ccaṟugum tritīye bandan–
taṟinemba padakkamā ekārakkitaram

summane, summage, baṟide, allavaṟ signify 'causelessly'; *antaṟim* is used in the instrumental, but not with the suffix *e*.

o.r.—other reading

318. *hauvaneyākasmikabhaya*
bhāvitavantintugaḷ padāpūraṇadoḷ
kōvuvu cih issīgaḷ
tāvogedu jugupsanārthadoḷ vartisugum

hauvane is uttered when something happens suddenly or when one is seized with fear; *antu, intu* (thus) are used in completing a verse *cih, issī* signify detestation or disgust.

319. *mattembarthadoḷusirvar*
bittegarā balle baḷigaḷam kālārtham
pattuvudandindunden-
dettam nuḍivavyayaṅgaḷoḷ vāgvidarim

balle, baḷi mean 'further,' 'and'; andu (then), *indu* (now), *undu* (now) *endu* (when) are particles denoting time.

320. *bhrāntiyanuḷidantintun*
tentembivu tām prakāra kālyarthaṅgaḷ
munte caturthī ṣaṣṭhī
kantaṅgaḷavendu tiḷige pēḷvavyayamam

antu (in that manner), *intu* (in this manner), *untu* (in this manner), *entu* (how) are particles denoting manner. Now follow particles of time which have a genitive and dative.

321. *taḷegum kālārthamanā-*
gaḷigaḷembāgaḍīgaḍembivu bindū-
jjvaḷamumivudayamanusirvuvu
tiḷi savaḷade poḷtaḍene savaḷtaḍeyeneyum

savasanda kālavācaka-
mivu nāḍidu nāḷe ninne monnegaḷadam
vivaripuvīvaṟu moneyē-
ḍavu kiñcidbhūta bhūtakāladvayadoḷ

All of them with the exception of *savaḷade* receive the bindu when being declined. They are *āgaḷ* (then) *īgaḷ* (now), *āgaḍu* (then) *īgaḍu* (now); *savaḷade, poḷtaḍe, savaḷtaḍe* (early), *nāḍidu* (day after tomorrow), *nāḷe* (tomorrow) *ninne* (yesterday), *monne* (day before yesterday) *īvaṟu* (till now), *moneyēḍu* (till then.)

Examples of their being declined in the dative and the genitive.

āgaḷiṅge	dat. at that time
īgaḷiṅge	dat. at this time
āgaḍiṅge	dat. at that time
īgaḍiṅge	dat. at this time
āgaḷiṅa	gen. of that time
īgaḷīna	gen. of this time
āgaḍina	gen. of that time
īgaḍina	gen. of this time
savaḷtaḍiṅge	dat. at an early time
poḷtaḍiṅge	dat. at an early time
savaḷtaḍina	gen. of an early time
poḷtaḍina	gen. of an early time
savaḷade	early (is not used with bindu)
nāḷiṅge	dat. at tomorrow
nāḍidiṅge	dat. at day after tomorrow
ninniṅge	dat. at yesterday
monniṅge	dat. at day before yesterday
nāḷina	gen. of tomorrow
nāḍidina	gen. of day after tomorrow
ninnina	gen. of yesterday
monnina	gen. of day before yesterday
īvaṟiṅge	dat. at till now
moneyēḍiṅge	dat. at till then
īvaṟina	gen. of till now
moneyēḍina	gen. of till then

īvaṟu means till now. *moneyēḍu* means till then. The last two particles are used in denoting year.

Eighth Chapter ended.

CONCLUSION

naḍedude mārgam padaviḍa-
loḍarisidude bhaṅgi kēśavaṅgidiruṇṭē
tōḍagida kritigaḷoḷāneya
naḍu baḍavē tāne lōkadoḷ lakṣaṇikam

Whereever *Kēśava* walks, it is the path. Whatever step he takes, it is the pose. There is no one who dares to oppose him. In a work that he undertakes, he is never weak. Is there weakness in the waist of the elephant? *Keśava* is an indisputable grammarian.

dorevāḍeda cōḷapālaka
caritam śrīcitramāleyante subhadrā-
haraṇam prabōdhacandram
kirātamivu kēśrāja kavi racitaṅgaḷ

The works, (1) *Cōḷapālaka caritam,* (2) *Śrīcitramāle,* (3) *Subhadrāharaṇam,* (4) *Prabōdha candram* and (5) *Kirāta* are the other works composed by *Kēśirāja.*

sirigīkṣipa rasacitram
sarasatigeraḍaneya biṇeyene saubhāgyam
karamādudendu budharā-
daripar meccende śabdamaṇidarpaṇamam

It is a thing of beauty for goddess *Lakṣmi,* the second lute for Sarasvati. It is auspicious. Thus is considered the work, *Śabdamaṇidarpaṇa* by the learned.

āryana yādava kaṭakā-
cāryana kēśavana śabdamaṇidarpaṇamum
sūryēndu mēru vāridhi
paryantam paredu nilkanākuḷadindam

May the *Śabdamaṇidarpaṇa,* written by *Kēśava,* the respected and teacher of the Yadavas, spread upto sun, moon, Mount *Mēru* and the Oecan and remain like them for ever.

gamaka samāsadim ṟaḷakuḷa kṣaḷadim śrutisahya sandhiyim
samucitamāgi barpa satisaptamiyim sama samskritōktiyim
vamahapa bhēdadim virahitāvyaya samskrita liṅgadim pa-
dōttama śithilatvadim yativilaṅghanadindaridalte kannaḍan

The essential aspects (unique features) of Kannada are (1) the *gamaka* compound, (2) the treatment of *ṟaḷa kuḷa kṣaḷa* (3) *śrutisahya* sandhi which is palatable to the ears, (4) the apt use of *sati saptami,* (5) *samasamskrita* words, (6) the distinctions of *va, ma, ha* and *pa,* (7) *virahitāvyaya samskrita* (8) *śithilatva* and (9) *yativilaṅghana.*

Śabdamaṇidarpaṇa ends.

CHAPTER IX

MEANING OF SOME UNCOMMON WORDS*

aparimita vidyarenisi-
rda purāṇakavīndrarakhiḷakāvyaṅgaḷa gū-
ḍhapadaprayōgamam nere-
pi padārthaṅgaḷananam manāmbugepilvem

I am giving here the meanings (explanatory note) of some uncommon words used by the famous learned poets of old.

1.	*ajja—sāvāsi*	the state of living together
2.	*aḍabaḷam—bāṇasigam*	a cook
3.	*aḍevaṇige—kesaroḷada pajje*	a foot-print in mud
4.	*aṇiyaram, ubbaḍigam* (o.r. *ubbarigam*), *agundale urbinam, nūḷadu—piridu*	greatness
5.	*attapara—kaḷegavalage*	a war-drum
6.	*aduva—vicārisuha*	considering
7.	*ammangoḍali—heggaṭṭavattige*	the hatchet of village goddesses
8.	*aṟil, mīn—nakṣatra*	a star
9.	*artudu—aṟatudu*	that which is dried
10.	*arbi—nirjharam*	a torrent
11.	*allaṇige, sabbavam—mēḷam*	merry making
12.	*avute* (o.r. *avuse*), *jīvarakke—kavacam*	a coat of mail
13.	*asakaḷiham—kaimīṟuham*	surpassing
14.	*asidam, celaṅkidam—īḍāḍidam*	one who threw away
15.	*asu—śīghram*	quickness
16.	*aḷakam—alēkham*	a blank-book
17.	*aḷasu—suratadhvani*	sound in coitus

* The words have been alphabetically arranged by the translator.
o.r.—other reading

18.	*aḷku, begaḍu—bhayam*	fear
19.	*aveyādoḍam—ārādoḍam*	whoever
20.	*iravu—sandaṇi*	collection
21.	*iṟisil—migamam keḍapuva guḷi*	a pit-fall to catch tigers, etc.
22.	*ukkivam* (o.r. *ukkevam*), *paḷāḷam—ṭhakku*	fraud
23.	*ugipadam—suliham*	plundering
24.	*ummaḷisitu—ūṣmdōṟidudu*	grieving
25.	*urgivaḷadeṇṇe* (o.r. *uggivaḷadeṇṇe*)—*uriveṇṇe*	burning oil
26.	*ulgi* (o.r. *uggi*)—*ondu nōmpi*	a kind of penance
27.	*enavu—ennavartanam*	thinking
28.	*embukeydam—endudam māḍidam*	he assented
29.	*evuḷ* (o.r. *ere* o.r. *sīmuḷ*)—*enjalavuḷu*	a worm living in orts
30.	*erpūtudu—taḍamboydudu*	opposing
31.	*oṟalḍam, uṟugidam, maṟugidam—kūrtam ; aḷkartam, guṇakaṟugoṇḍam—prītivaṭṭam*	a lover
32.	*oḷu—kudureya vaḷeyam*	a horse-shoe ? (a ring of the house)
33.	*kaccaḷi—birudina baḷe*	an honorary arm-ring
34.	*kaṇṇaladudu* (o.r. *kaṇmaledudu*), *poccarisitu—poḍakarisitu*	appeared
35.	*kaltupenam, piḻaku—jagaḷam*	quarrel
36.	*kammanganeyam, ingōlvillam—kāmam*	one who has fragrant arrows ; Kāma
37.	*kari—āne*	elephant
38.	*karedam—aḍangidam*	he hid
39.	*kasavaram, vasu—pon* o.r. *kasavaram—misuni*	gold
40.	*kadalme—snēham*	love

o.r.—other reading

41.	*kāmakaram—garvam* usage :— *tāmasage tāgidasurana kāmakaram* *karamadaṅgi nurgappinegam*	pride
42.	*kittaḍi—vrati*	an ascetic
43.	*kirgi—or̲apu*	shining
44.	*kisugaṇcidam—kōpisidam*	he became angry
45.	*kungar—besadavar*	fishermen
46.	*kuyakam—kuhakam*	a cheat
47.	*kur̲i—kur̲ipu* (o.r. *kur̲upu*)	a sign
48.	*kekke—kenne*	the cheek
49.	*kelacu—sahāyam*	help
50.	*kesar̲aṅkar—mallar*	wrestlers
51.	*kaikōl—kaḍegōl*	a churning stick
52.	*kaidavam—kaitavam*	deceit
53	*koṭṭaja—kappa*	tribute
54.	*koṭṭaṇi—kāgegaḷa motta*	a multitude, a flock of crows
55.	*koḷavēr* (o.r. *koḷar*)—*lāmañca*	the root of the fragrant grass, *lāvañca*
56.	*kōmaḷe—neydal* (o.r. *neydil*)	the blue water-lily
57.	*kauvari—sambhrama*	flurry
58.	*garavasagoṇḍudu, koredudu—* *garavaṭisidudu*	becoming possessed with an evil spirit, raving
59.	*garivuvvu—kedageya pū-*	the *Kētaki* flower
60.	*gārana—dūru*	bearing tales
61.	*gaḷivātu, tiṭṭu—baiguḷ*	abuse
62.	*guṇḍu—neravi*	an assemblage
63.	*goṅke—gōṇ*	the throat
64.	*caṇakam—callaṇam—ardhōrukam*	breeches which reach only to the middle of the thighs
65.	*cattāṇa—ondu kāvyam*	a kind of poetical composition

o.r.—other reading

66.	*callavottar—nambisi timbuvar*	a man who gets his food by coaxing or wheedling
67.	*cennapoṅgam—vīram*	a hero
68.	*jarucu—vyarthāḷāpam*	vain talk
69.	*jonnavakki—cakōram*	the partridge
70.	*jōḍam—sitagam, pāṇbam*	a profligate man
71.	*jōḍe—sitageyaru pāṇbeyaru*	a lewd woman
72.	*ḍavake—kaḷanji*	a spittoon
73.	*ḍahiṇi—rakkasiya kattige*	the sword of a female demon
74.	*ṭagardudu—tagadudu*	stopped or impeded
75.	*taṭṭimeḍar̲idam—taṭṭiveṇadam*	one who plaits screens
76.	*taḍaguṇḍi—jaḷapratyaya*	a pit with a checking bank
77.	*taḍa māḍidam—taḷḷaṅkagoḷisidam*	one who causes fear
78.	*tammaḍam—taḍadudu*	delay
79.	*tarisalam—nirṇayam*	decision
80.	*taḷamaḷagu—ber̲agāguham*	amazement
81.	*tāragevaṭṭe—āgasam*	the sky
82.	*tippuḷ—gar̲i*	a feather
83.	*tibbam—tīvram*	quick
84.	*tirikor̲e—āykūḷi*	a rambling mendicant
85.	*tuḷil—vīram, poḍavaḍike*	valor, salutation
86.	*tegal—pugal*	the shoulder.
87.	*tenguham—hakkiyer̲aguham*	descending of birds
88.	*terepoḍe—madil*	a pouch formed by folding a part of one's garment
89.	*terpattam—mūrche tiḷidam*	(he) gained consaiousness
90.	*tellaṇṭi—nibbaṇam*	a gift
91.	*tēnatēna—mēle mēle*	again and again
92.	*todaḷ—pusiya bhēdam*	untruth
93.	*torpe—tōrke*	appearing
94.	*daḍḍasa—ḍombavar̲e*	the drum of a *Domba*
95.	*daḷi—patra*	a leaf

96.	*dambar, kōvar—kumbaṟar* (o.r. *kuṟumbar*)	potters
97.	*doḍḍa mārgam—āne kudure gaḷoḷāda kiṟudoḍeya jiḍḍu* (o.r. *jaḍḍu, daḍḍu*)	a callous spot on an elephant's or a horse's leg
98.	*nanasu—diṭam*	truth
99.	*navir—kūdal*	hair
100.	*nāgaham—gōdāvariyoḷondu maḍu*	a certain deep place in the river Godavari
101.	*nāḷi—pāḍi*	a water-channel ?
102.	*nikkuvam—niścayam*	certainty
103.	*niggavam—gajadantam*	the tusks of an elephant
104.	*niradam—kondam*	(he) killed ?
105.	*niṟigam—ondu māvu*	a sweet mango
106.	*nirner, nirneram* (o.r. *nerner, nirnaram*)—*nirnimittam*	causelessly
107.	*nilumbitu* (o.r. *nigumbitu*)—*kuppaḷisittu*	(it) jumped
108.	*nissanke—avajñe*	disrespect
109.	*neṟaldam—jōldam*	(he) fainted
110.	*nelakalam—lōbhi*	a miser
111.	*nērdam—aridam*	(he) cut off
112.	*nōḷpidam—idirci naḍedam*	(he) went fronting somedody
113.	*paccavaḍati—haccaḍisuvāke*	a woman whose occupation is dressing or adorning
114.	*paccavaṇam* (o.r. *puccavaṇam*—*parīkṣe, aṇmu*	trial
115.	*paccāylam—paccagāṟam*	a master of the robes
116.	*pañca—apūrvam* (o.r. *pūrvam*)	incomparable

o.r.—other reading

117.	*pañchapallavada vājigaḷ—rājavāhanangaḷ*	horses which kings mount
118.	*paḍiyaravakki, porkuḷivakki kengaṇṇalarvakki—kōgile*	the cuckoo
119.	*paṇḍitavakki, kannaḍavakki—giḷi*	the parrot
120.	*panam, koḷam. kombu—sankēta sthaḷam*	a place appointed for meeting
121.	*pannatike—parākrama*	prowess
122.	*parakam—parōkṣam*	invisible
123.	*parparike—karkaśate*	roughness
124.	*pallamaṟi—āneya mari*	the young of an elephant
125.	*pavitra—ondu kividuḍige*	a kind of ear-ornament
126.	*paluṅkidam—nūṅkidam*	(he) pushed
127.	*pāgalam—prākāram*	an encircling wall
128.	*pānbe, daḍruñceyar* (o.r. *daḍḍranccyar*)—*sitageyar*	whores
129.	*pāṟ—bahitrabhēda*	a kind of boat
130.	*pāli, kēḷi—paṅkti*	a row
131.	*piṟitini—maruḷ*	a demon
132.	*puggāylam* (o.r. *puggāyilam*)—*garvitam*	a proud man
133.	*puccaḷi—kēḍu*	wickedness
134.	*pūjāgajam—paṭṭavardhanam*	a royal elephant
135.	*peṟam—eḍeyam* (o.rs. *saḍeyam,*) *seḍeyam, paṟeyam*	a man of the back or outer side, a stranger
136.	*pocca—poḷe*	a river
137.	*poppuka* (o.r. *pappuka*)—*soppuguṭṭuha*	beating the bushes, in hunting
138.	*poṟamāṟu—benniham*	fleeing

o.r.—other reading

139.	*baṇḍaṇam—kāḷegam*	a battle
140.	*badasu* (o.r. *badagu*)*—kauṭilya*	crookedness
141.	*badda—gāḍha* (o.r. *gāḍa*)	firm
142.	*baddavaṇa—mangaḷavaṟe*	a drum used in festive occasions
143.	*baddisam* (o.r. *baḍḍisam*)*—avumkuham*	pressing or holding firmly
144.	*bardu—prauḍhi*	proficiency
145.	*barduge—sāvu*	death
146.	*bavasa—vyavasāyam*	cultivation
147.	*baḷamardu, balamardu—aṅkadauṣadham*	effective medicine
148.	*bāguḷ—vyākuḷam*	grief
149.	*bān—gaganam*	sky
150.	*bāmbam—kuṟumbam, cf. bāmbar*	a shepherd
151.	*bijjalabiṭṭēṟu—hiriyabiṭṭēṟu*	a kind of large missile
152.	*bittagam—tuttidam*	a proficient man
153.	*bittegam—prauḍham*	a proficient man
154.	*bisavandam—kautukam*	a wonder
155.	*bejja—vaidyam*	a physician
156.	*bejje—capparaṇe*	chirping of birds
157.	*bedaṇḍe—vaidaṇḍikam*	critical skill
158.	*beḷpaḷa—sañcaḷa*	tremulousness
159.	*beḷpu—nirmaḷike*	whiteness
160.	*beḷḷaḍi—goravam*	an ascetic
161.	*beṇṭe—saravi* usage: *maḷala bēṇṭēyam māḍidavōl*	hunting
162.	*bondi, oṇambi—śarīram*	the body
163.	*magaḷmay, māḷmuki—gaṇḍana patti biḍadāke*	a wife who is faithful to her husband

o.r.—other reading

164.	*maccu—noḷam* (o.r. *noḷavu*)	a fly
165.	*maraḷa* (o.r. *maḷāra*)*—kuḍureya paṭṭi*	a strap or girth of horses
166.	*mandaḍe—māṇadu*	that which does not stop opponents
167.	*marmar—malevar*	
168.	*mukkuṟ—musuruham*	coming or falling upon
169.	*muccuttam—mūrchevōdam*	one who loses consciousness
170.	*munnīr—samudram*	the ocean
171.	*mummuri—kāsida maḷal*	heated sand
172.	*muyyiraḍi, āṟaḍi, alarvakki, paṟame, mēḷambam—tumbi*	the black humble bee
173.	*mūḍi—udaya*	rising of the sun
174.	*meccavaṇ'ge—meccanuḷḷadu*	the one which is praiseworthy
175.	*melvaḍe* (o.r. *meḷpaḍe*)*—maruḷtana*	bewilderment
176.	*mone—kāḷegam*	a battle
177.	*rājāvartam—eḷe ñīlam*	a sapphire of a light colour
178.	*ṟobbe* (o.r. *raṇajje*)*—haḷaku*	mud ?
179.	*vañcam—vaṁśam*	a bamboo
180.	*vaḷe* (o.r. *lāḷ*)*—lingavathige*	a horse-shoe ?
181.	*sala—pravēśa*	entrance
182.	*salaṇḍugoṇḍudu—ākramisikoṇḍudu*	one which took possession
183.	*sāri, bisuge—denjeyam* (o.r. *denceyam*)	a piece at chess
184.	*sirivantige—huriyōḍu*	the half of an earthen pot used for parching
185.	*sutti—śukti*	an oyster shell
186.	*sunnam—śūnyam*	a zero
187.	*susil—sambhōgam, prabhāta kālam*	sexual embrace; dawn

o.r.—other reading

188. *saidar—nēridar* — Brāhmaṇas

189. *saipu—puṇyam* — religious merit

190. *soḍabali—masaṇavaṭṭige* — a cremation ground

191. *sondi* (o.r. *sonde*) *poladi—sitagam* — a profligate

192. *sōḍambāḍam, uṇṇavaḷiyadu—piridum* — much, more

193. *sausavam—kampu* — fragrance

194. *haraḷiga—jāra* — profligate person

195. *harimēkhale—indrajālam* — conjuring

196. *hēde--bhūtam* — a demon

197. *hēriga—bēhinava* — a spy

o.r.—other reading

ಹವ್ಯಕ ಜನಪದ ಗೀತೆಗಳಲ್ಲಿ ಮಕ್ಕಳ ಹಾಡುಗಳು

by

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'ಅಪುತ್ರಸ್ಯ ಗತಿರ್ನಾಸ್ತಿ' — ಪುತ್ರರಿಲ್ಲದವರಿಗೆ ಸದ್ಗತಿಯಿಲ್ಲ ಎಂಬ ಹೇಳಿಕೆಯನ್ನು ಬಹಳ ಕಾಲದಿಂದಲೂ ಜನರು ನಂಬಿಕೊಂಡು ಬಂದಿದ್ದಾರೆ. ಆದುದರಿಂದ ದಂಪತಿಗಳ ಜೀವನ ಸಾರ್ಥಕವಾಗಬೇಕಾದರೆ, ಪರಿಪೂರ್ಣವಾಗಬೇಕಾದರೆ "ಮನೆಗೆ ಮಾಣಿಕ್ಯದಂತಿರುವ" ಮಕ್ಕಳನ್ನು ಪಡೆಯಬೇಕು. ಹಿಂದಿನ ಕಾಲದ ಜನರು ಮಕ್ಕಳಾಗದಿರುವುದು ತಾವು ಮಾಡಿದ ಪಾಪ ಕರ್ಮದಿಂದ ಎಂದು ಭಾವಿಸುತ್ತಿದ್ದರು. ಅಲ್ಲದೆ ಮಕ್ಕಳಾಗದವರು ಮಕ್ಕಳನ್ನು ಪಡೆಯುವುದಕ್ಕಾಗಿ ದೇವರಿಗೆ ಹರಕೆ ಹೊರುವುದು, ಪೂಜೆ, ಹೋಮಾದಿಗಳನ್ನು ಮಾಡಿಸುವುದು ಆಗಿನ ಕಾಲದ ಪದ್ಧತಿಯಾಗಿತ್ತು. ರಾಮಾಯಣದಲ್ಲಿ ದಶರಥ ಮಹಾರಾಜನು ತನಗೆ ಮಕ್ಕಳಾಗದಿದ್ದಾಗ ಪುತ್ರಕಾಮೇಷ್ಟಿ ಎಂಬ ಯಾಗವನ್ನು ಮಾಡಿಸಿ ನಾಲ್ಕು ಮಕ್ಕಳನ್ನು ಪಡೆಯುತ್ತಾನೆ. ಸಂತಾನಭಾಗ್ಯವನ್ನು ಪಡೆಯುವ ಸಲುವಾಗಿ ಅನೇಕರು ತಪಸ್ಸು ಮಾಡಿ ದೇವರನ್ನು ಮೆಚ್ಚಿಸಿ ವರಪಡೆದ ಸಂದರ್ಭಗಳು ಪುರಾಣ ಕಥೆಗಳಲ್ಲಿ ಉಕ್ತವಾಗಿವೆ. ಈಗಿನ ಕಾಲದಲ್ಲಿ ಮಕ್ಕಳಾಗದಿದ್ದಲ್ಲಿ ಶಸ್ತ್ರಚಿಕಿತ್ಸೆ ಮಾಡಿಸುವುದು ರೂಢಿಯಾಗಿದೆ. ಸಕಲ ಪ್ರಯತ್ನಗಳನ್ನು ಮಾಡಿಯಾದರೂ 'ವಂಶೋದ್ಧಾರಕ'ನೊಬ್ಬನನ್ನು ಪಡೆಯಬೇಕೆಂಬ ಹಂಬಲ ಮಕ್ಕಳಾಗದವರಿಗೆ. ಮದುವೆಯ ಸಂದರ್ಭದಲ್ಲಿ ವರನು 'ಧರ್ಮ ಪ್ರಜಾಸಂಪತ್ತಿಸಿದ್ಧ್ಯರ್ಥ'ವಾಗಿ ಕನ್ನೆಯನ್ನು ವರಿಸುತ್ತೇನೆಂದು ಹೇಳುತ್ತಾನೆ. ಮೊದಲ ಹೆಂಡತಿಯಲ್ಲಿ ತನಗೆ ಮಕ್ಕಳಾಗದಿದ್ದಾಗ ಎರಡು, ಮೂರು ಹಾಗೂ ಹೆಚ್ಚು ಮದುವೆಗಳನ್ನು ಮಾಡಿಕೊಂಡವರ ಉದಾಹರಣೆಗಳೂ ಅನೇಕ ಇವೆ. ಈ ವಿಚಾರಗಳನ್ನೆಲ್ಲಾ ಅವಲೋಕಿಸಿದಾಗ ಮಕ್ಕಳ ಹಂಬಲ ಮಾನವರಿಗೆ ಎಷ್ಟಿದೆ, ತಮ್ಮ ಜೀವನದಲ್ಲಿ ಮಕ್ಕಳಿಗೆ ಅವರೆಷ್ಟು ಮಹತ್ವವನ್ನು ಕೊಡುತ್ತಿದ್ದರು ಎಂಬುದರ ಅರಿವಾಗುತ್ತದೆ. ಮಕ್ಕಳನ್ನು ಕುರಿತಾದ ಬಯಕೆ ಕೇವಲ ಮಾನವ ವರ್ಗಕ್ಕೇ ಮೀಸಲಾಗಿಲ್ಲ; ಸಕಲ ಪ್ರಾಣಿವರ್ಗಕ್ಕೂ ಅದು ಸಮಾನವಾಗಿದೆ.

'ಹೆತ್ತ ತಾಯಿಗೆ ಹೆಗ್ಗಣ ಮುದ್ದು' 'ಊರಿಗೆ ಅರಸನಾದರೂ ತಾಯಿಗೆ ಮಗ' ಎಂಬ ಗಾದೆಗಳು ನಮ್ಮಲ್ಲಿ ಪ್ರಚಲಿತವಾಗಿವೆ. ತಾಯಿ ಮಕ್ಕಳ ಸಂಬಂಧ ಅಪೂರ್ವವೂ